

SPECIAL FIGURE SALON

ART Photography

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FASHIONS IN THE SUN

(PAGE 4)

ART Photography

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From Publix

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FASHIONS IN THE SUN

BY M. RICHARD MARX

Trademarks are important to some designers; thus for Adrian assignments Engstead includes background columns.



For outdoor shots Engstead likes to include a prop that sets a distinctive note in the fashion picture; thus, the use of a foreign make car in photo at left.

FASHION photography in the West, as elsewhere, may be divided into three general types: editorial, publicity, and advertising. The great Southwest, and particularly Los Angeles, boasts outstanding names in all three categories.

The four photographers presented in this article represent several of the better known men and women in the fashion world. Some have been at it for quite a long time; others have gained recognition and outstanding accounts in the past few years. Much of their work is a combination including all three types of fashion photography, and in most cases they do work of other nature as well. Their histories are varied and their backgrounds different, but they have one important thing in common: they are satisfying a good many clients and readers of national periodicals every year. In order of appearance here they are, John Engstead, Christa, and Beryl and Rene.

* * *

Engstead

The most interesting thing about John Engstead is the fact that he wasn't trying to become a photographer. He was a native born Angelino, attending the Los Angeles High School. He did some writing for the school paper and part of it led to interviewing some of the well known motion picture celebrities of the day. "I thought movie stars were something special," he says. "I was always interested and awed by them—and I still am."

On leaving high school it was only natural for Engstead to follow the same line of endeavor, and, through some of the connections he had made while in school he landed a job in the Publicity Department at Paramount Studios. When he started he was just a messenger boy, but he observed and studied everything he saw, which included a great deal of still photography. He began to arrange the gallery sittings (one of his first being Clara Bow), but he still did no shooting. Then, about 1940, there was a strike

A SYMPOSIUM OF SOUTHWEST PHOTOGRAPHERS



of studio cameramen and Engstead got his big break.

Publicity needed some pictures and since the stillmen were out the assignment was handed to Engstead. His first sitting was Cary Grant, and, he confesses, "I wasn't too sure what the result would be!" He had been told to set the aperture between f. 8 and f. 11 and squeeze the bulb. His own ideas and what he had absorbed in lighting were now combined into his first portraits. The results pleased him—and more important, the publicity department.

During the years with Paramount he had made friends with many of the stars, so when George Hurrel went to Warner Brothers and relinquished

the Lux Soap account, it was only natural for them to turn to Engstead to do the shots for them. This became his first big commercial venture and led him further away from his dreams of becoming a director. "I was just sort of pushed into it and one thing followed another," he explains. In 1942 he began his first fashion work for *Harpers Bazaar*, and much of his work still appears regularly in that magazine.

Today Engstead has one of the most modern studios in the Southwest. It is spacious, with separate high-ceilinged gallery, negative, print, retouching and drying rooms. He has a competent staff of four including a retoucher whom he keeps constantly busy. Eng-

Fashion photographs for the advertiser must embody clean texture and clear pattern, such as the glamour shot below.





Outstanding fashion photos of the day have a free and easy quality, Engstead says. He presents the perspective shot at left as an excellent example.

Advance publicity shots of beach attire must be sent to fashion editors before the garments are released by manufacturer. Shot at right was taken for, and is used courtesy of, New York Times.



stead does a great deal of the darkroom work himself when not busy shooting. Indoors he uses an 8 x 10 Eastman Commercial View camera for which he also has a 5 x 7 back. For portraits he uses a 16 inch Cooke lens but uses the Kodak Commercial Ektar for most of his other work. On outdoor assignments he uses the Speed Graphic, but when shooting bathing suit, or action which requires speed, he prefers the 4 x 5 Graflex. He has more or less standardized on Kodak Super Panachro Press Type B film; for printing, Kodak and DuPont Velour Black papers.

Engstead believes that in order to do good fashion one must do other things as well in order to progress and maintain a lively attitude. One of his more interesting assignments was a story for Ladies Home Journal on Princess Iliana of Rumania who now resides in Boston. An assignment such as this ties in fashion and lends personality to the pictures, providing interest and excitement.

California manufacturers feature many bathing suit and sportswear fashions and it is fitting that pictures of

these garments be taken outdoors in the land of their origin. Advance publicity shots of such fashions in the sun must be taken and are used by the fashion editors in the East. For example, Engstead took the bathing suit photograph (page 7) for the New York Times.

One of the big advantages of shooting in Southern California is its relative proximity to varied types of scenery—desert, mountains, and beach. Outdoor shots enable the use of props that would be out of place in the studio such as the small automobile on page 4.

Often it is necessary for Engstead to pack his equipment and take it to the establishment of the designer who may have some characteristic architecture or trademark that will immediately identify him and which must be included in the photographs. Such is the case when Engstead shoots for Adrian of Beverly Hills whose columns in the advertisements identify his salon (page 5, upper left). Engstead has a trademark too: quality fashion photography. His photographs on these pages illustrate the point.





For a decorative background to a party dress, Christa poses her model in a hotel dining room.

IN Christa we have the exception to the rule in the Southern California fashion colony, first, because she is a woman—and a very attractive one—and second, because most of her work is now editorial. Christa prefers working for various publications not only because they feature fashion and trends in style, but also because this type of fashion photography embodies more of the imaginative and creative, often taking the reader directly to the scene or origin of the garments—traveling to lands of mystery and enchantment such as Egypt, the Middle East, France, and the Orient.

Christa was born in Hanover, Germany, and came to

Christa

the United States in 1940. She settled in Los Angeles first and then went to San Francisco where she did modeling. It was during this period that she began to take an active interest in photography, and with the help of a photographer friend learned how to shoot and process. However, in 1944 she realized she could learn much more by attending the Art Center School's photographic course, and in so doing accomplished a photographic education that might otherwise have taken years to attain.

After a few semesters she stayed on at Art Center as an instructor and today feels that she gained more valuable knowledge while teaching than at any other time or



Lounging pajama shot incorporates ballet motif.

room work. Her prints are generally made on DuPont Velour Black BT or I surface. When it is absolutely necessary she uses the 4 x 5 Graflex or a View with 7½ inch lens. She prefers Ansco Isopan film and processes it herself by inspection in Ansco 12 or DK-50.

In her studio apartment Christa keeps some props for shooting, when necessary. She has used a bamboo curtain in an unconventional manner in the background to give impetus to the shot of the lounging pajamas (upper left). When she uses props you may be assured they will be chosen with care to provide the proper artistic flavor. But overall she follows no set rule to achieve an eye-appealing effect. The girl at her dressing table serves as a classic example of Christa's concentration on the subject with utter disregard for foreground or background elements (lower right). A fashion photographer with imagination and skillful technique, Christa rides at the top of the hit parade in her chosen field.

For emphasis Christa may disregard foreground and background elements.

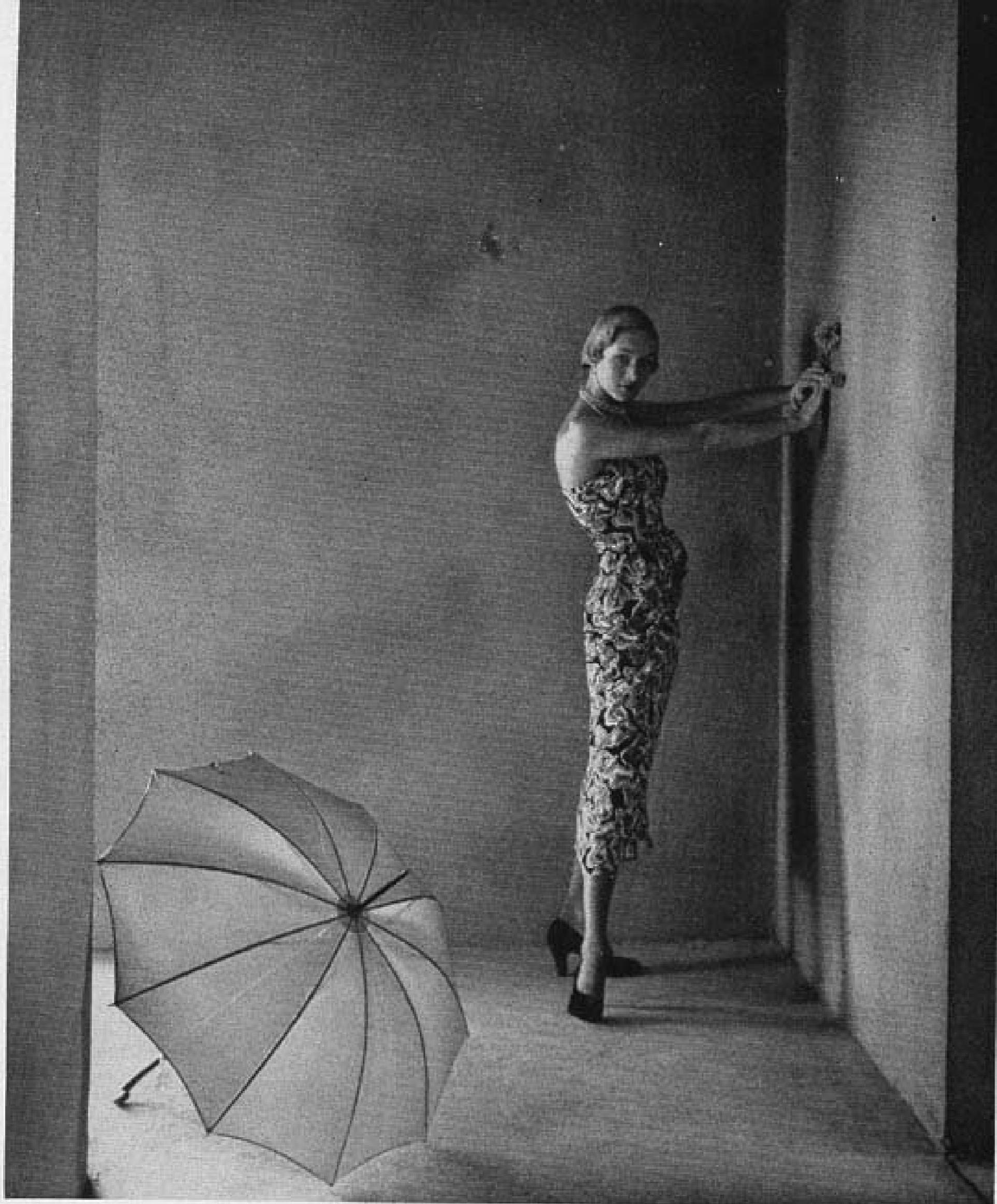
in any other way. She had to keep abreast of the students and by being kept on her toes had to look up and absorb more. After teaching for six months she located a studio and gave up her school job entirely.

For awhile she did advertising almost exclusively, boasting large accounts such as Cohama, Celancze, Howard Grier, and Don Loper. Today, however, she has given up her studio and concentrates mainly on editorial work, appearing in *Vogue*, *Glamour*, *Look*, and many others. She sticks to fashion for she feels that in specialization one can excel.

Unlike many other noted fashion photographers, Christa likes to work with the Automatic Rolleiflex and existing light conditions whenever possible. This is a product of her skilled technique in using her camera, concentrating on her subject, and forgetting the background—letting it take care of itself.

She goes on location much of the time and makes use of what there is in props and natural backgrounds. She uses Kodak Plus X film in her Rollei, but usually has one of the darkroom technicians in the city do her finishing as she does not like dark-





To carry the theme of Spring, Beryl and René supplemented the bright pattern of the dress with an umbrella prop, symbolic of April showers. Proper emphasis was given to the garment by use of sidelighting which enhanced dress design.

ANOTHER native son of California is René Williams whose photographic career started as a hobby back in his high school days. After graduation he majored in art at the Los Angeles City College with an eye toward the commercial field. It was about that time he met his future wife, Beryl, who was attending Chouinard Art Institute on a scholarship. It was only natural that they should pool their talents to the accompaniment of wedding bells. (In fashion work Beryl's ideas and originality play just as important a part as René's.)

During this entire period René maintained his hobby but decided he needed more training, so he attended the evening classes in photography at the Art Center School.

Beryl and René

With the advent of the war, René worked for five years in the photographic department of the Lockheed Aircraft Corporation. When the war ended Beryl and René succumbed to a wanderlust, bought a house trailer, and took to the road.

They spent a year traveling all over the United States, taking all kinds of photographs, but at last decided to return to Los Angeles and settle down. While they do other types of work besides fashion, René says: "My first love is fashion. Both Beryl and I enjoy doing the editorial type of fashion work because there is more freedom allowed in shooting and we can employ more of our own ideas. However, most of our work is advertising!"



Clever handling of composition is evident in Beryl and René's work. In photo above note how props are used to frame model, put accent on new style garment.

The list of accounts for whom Beryl and René do work is long and varied. The more recent and outstanding include Jantzen Bathing Suits, Rose Marie Reid Swim Suits, J. W. Robinson Company, Desmonds, and a series of cosmetic ads for Rexall Drug's Caranome Cosmetics.

René is the technician of this highly skilled team. He does all of the actual shooting and darkroom work. He prefers, whenever possible, to shoot on 4 x 5 film, and for this purpose uses mostly a Crown View camera with a 135mm Wollensak Raptar lens. When occasion demands he switches to an 8 x 10 Ansco View equipped with a 14 inch Kodak Commercial Ektar lens and a 5 x 7 back. He also uses a Rolleiflex but primarily as a hobby camera used to photograph his Siamese cat. In addition, he owns, but never uses, a 35mm Cannon camera which he cleans and polishes diligently as if it were his most important tool. He uses Kodak Super Panchromatic Type B film

and develops it in Ansco 17. All of the printing is done on DuPont Vari-gam, either BT or R.

The Beryl and René photographs on these pages are the type of thing they like to do best. Clever handling of composition, plus props for added interest are well illustrated. The side lighting in the photograph with the umbrella (page 10) shows an adept and gratifying method of enhancing the pattern of the garment. Sheer simplicity with impetus added by skillful use of props is capably handled in the shot utilizing modern furniture.

The overall effect of Beryl and René photographs is an exemplification of good team work. Every picture is a pennant winner.

For some of their work, Beryl and René stress simplicity to accent the fashion. Below, single piece of modern furniture gives impetus.



HORST

LOOKS AT THIRTY YEARS OF FASHION PHOTOGRAPHY

**IS FASHION PHOTOGRAPHY IMPORTANT AS AN ART? BIG BUSINESS
HELPED MAKE IT ONE—COMBINING DOLLARS AND SENSE!**

Text and photographs by Horst
Reproduction of photographs courtesy Condé Nast Publications

FASHION is as old as human history. But fashion photography, a familiar phenomenon to millions of people today, has existed for little more than the last three decades. It did not come into being until almost a century after the discovery of photography itself and a long time, too, after the appearance of the earliest fashion magazines, which for the most part were illustrated at first with drawings and designs and later with an occasional snapshot or studio portrait of some prominent woman of the day.

It was not until the early twenties of the present century that two outstanding photographic geniuses, Steichen and Baron de Meyer, by devoting a considerable part of their time and talent to the specific photography of fashions, became the precursors of a branch of photography which since that time has grown into what is commercially one of the most important of all.

It is difficult to imagine how the American garment industry would ever have achieved its formidable position and prestige in the world today without the co-operation of the fashion photographer. One does not need to be a fashion photographer to realize that the fantastic growth in the importance of the garment industry of this country has been simultaneous with, and complementary to, the growth of the scope and

importance of fashion photography as an art. In modern circumstances, the industry is inconceivable without the art, and the art without the industry.

It was the achievement of Steichen and Baron de Meyer, each working in his own highly individual way, in New York and Paris, to create a kind of photograph which made the world conscious of photography as an art of infinite possibility. Their photographs, for all their differences, had this in common that they were not merely conventional reproductions of reality; their artists' imagination, no less than their technical knowledge of the potentialities of the camera, and especially of lighting, produced photographs which actually opened up an entirely new world of visual excitement.

Following in the footsteps of these two precursors, the photographers of twenty years ago, when they were to produce a fashion photograph, took the greatest pains over the composition of their picture. Above all they lit their subject artfully and with infinite care. The results were studies in shadows, surprising highlights, hair that glittered lit from behind, faces made infinitely dramatic by being lit from below. Such a technique frequently produced effects of great beauty, but in less skillful hands it was capable of embarrassing results: imaginative lighting sometimes unaccountably transformed a

Modern models can achieve a personality
the photographer cannot afford to ignore.





social beauty into a female version of Boris Karloff.

So great was the preoccupation of the artist with the enchanting possibilities of his technique, and above all of electric light, that a mere vase of flowers with its shadow, hugely enlarged, thrown against a wall or a screen often assumed a greater importance than the human subject, and by its presence alone ensured the success of what had originally been intended as a fashion picture. It was the era of omnipotent prop, when harps, birdcages, feathers, statues, greyhounds, artificial leaves or Dali-esque perspective seemed to have no difficulty in usurping the chief place in almost every fashion picture, at the expense of the woman wearing the fashion, not to mention the fashion itself.

Inevitably it was only a matter of time before there was a reaction towards something less rarefied and more realistic. Apart from anything else, good clothes, as the years went on, became less and less the prerogative of the very rich or very mundane. The art of fashion photography,

During earlier periods (upper left, lower right) the prop reigned omnipotent, often usurping the chief place in almost every picture. Modern accent (upper right, lower left) is on garment and the model.

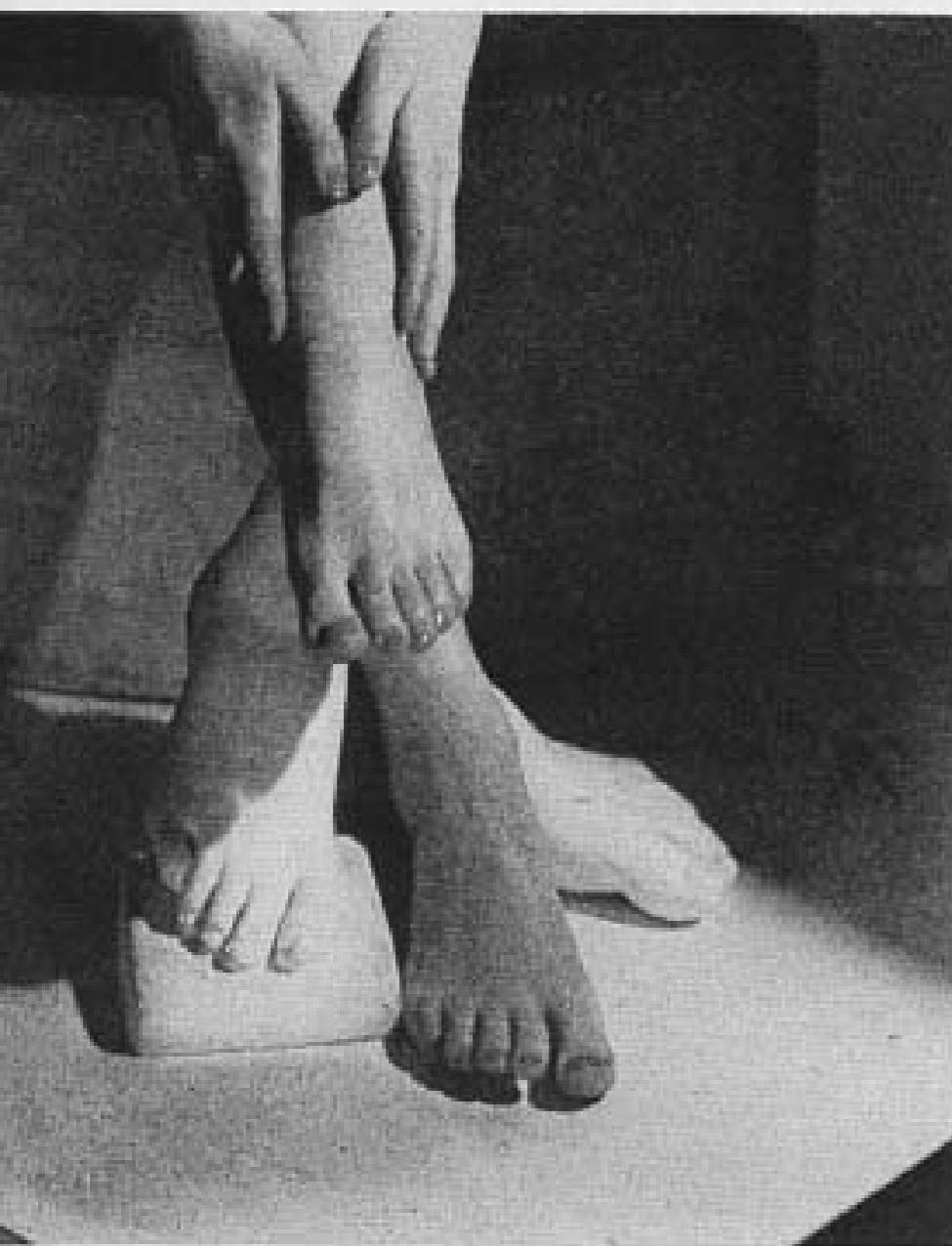


Fashion shots must be taken so that women will see in them a glorification of themselves or as they would secretly like to be.



like so much else in the modern American world, was being forcibly humanized. Early fashion photographs were more often than not of well known women, or of mannequins from the couturier's own establishment. Later, the evolving art, in collaboration with the evolving industry, gave rise to an entirely new profession, that of the photographer's model. It is a profession of ever increasing importance and prestige: some of the more successful models of today are just as widely known—and just as pretty—as the most successful contemporary movie stars.

The modern model, far from being a mere clothes horse, can achieve a personality that the photographer simply cannot afford to ignore. If his picture is to be successful it is absolutely essential that he should be able to get along with his model. But the model's personality in turn is something which is conditioned, fundamentally by public demand. It is almost a truism that the women who look at fashion pictures are likely to be influenced in their choice as much by their opinion of the model as by their reaction to



Posing feet, whether sculptured or real, is important in fashion photography. Compare photo above with model's pose in fashion shot, right.

the clothes themselves. Naturally they tend to look with favor on a fashion worn by somebody who looks like the sort of woman they themselves are, or think they are, or would secretly like to be.

It is because of such considerations that there has been an increasing tendency among photographers to believe that fashion pictures can best be taken against an "actual" background. Magazines are full of photographs of models posing courageously among the cabs on Fifth Avenue, passing a vacant lot, emerging from the revolving door of a restaurant or hotel, or just lost in thought on any old sidewalk in New York: in short, doing what almost anybody might be expected to do, as well as wearing the clothes that almost anybody might wear.

Yet I am sure that that alone is not entirely what the modern woman wants. She may well recognize herself and her background; she is quite conscious of reality. But realism by itself will not satisfy her and the fashion photographer cannot just go around eternally taking snapshots in the street. If





Fashion modeling is now important profession; models require full understanding of work.

he is to succeed with a knowledgeable feminine public, he knows that he has to make a greater effort. He must present the picture of a woman, in conventional surroundings if you like, but looking her ideal best and her most attractive self in clothes appropriate to the situation.

At the same time he must continue in every picture to present something new—even though there may sometimes be nothing very original about the fashion. Otherwise his work will fail to stop the eye. Few people care

nowadays how he achieves his effect; by now all the photographic tricks have been seen before. Yet since fashion photographs in their thousands, fill the pages of innumerable magazines, a fashion picture, if it is to be at all successful, has somehow to catch the imagination of the greatest possible proportion of a vastly varying public.

As though that in itself were not difficult enough, the photographer is also expected to show in the most exact and at the same time glamorous manner, the details, de-

sign, cut and texture of a garment which (as it may easily happen) does not by any means fit the model who has been chosen to wear it. Otherwise some of the most important people of all, designers, manufacturers, magazine editors, will feel outraged.

Far from being (at the one extreme) a facile snapshotter with a "candid camera", or (at the other extreme) a leisurely, imaginative aesthete swinging from a trapeze to get a good view of some distinguished model lying on the floor among carefully arranged tinsel and lilies, the fashion photographer of today has to know his profession as a professional, in an increasingly competitive world. In addition to being something of a feminine psychologist he must necessarily be, so far as he is capable of being, a business man, trying to run his studio as a normal, commercial undertaking.

He finds that he is always working to a deadline, perpetually under pressure: even the nicest editors and advertising agents have a habit of wanting things done at the very last possible moment, and there are such things as model fees that mount up as rapidly while for some unknown reason his inspiration is sluggish as when, equally unaccountable, everything is working smoothly and well. He must be a technician, perpetually exploiting all the resources at his disposal in his studio: experimenting with daylight in the room, skylights, daylight out of doors, on a terrace or a balcony, or with the whole battery of his Salzmann equipment. Technical knowledge is needed to do even the minimum of justice to such obviously beautiful things as furs, velvets or jewels. But a little more than technical skill, a creative or at least inventive mind, is essential if, day after day, the fashion photographer is to make the most, visually and suggestively, of all the objects that are placed before him, and to lend an air not only of plausibility but also of desirability, even enchantment, to comparatively commonplace objects like handbags, gloves, shoes and stockings.

It has always seemed to me that the greatest asset a fashion photographer can have is a straightforward, genuine delight in the appearance of

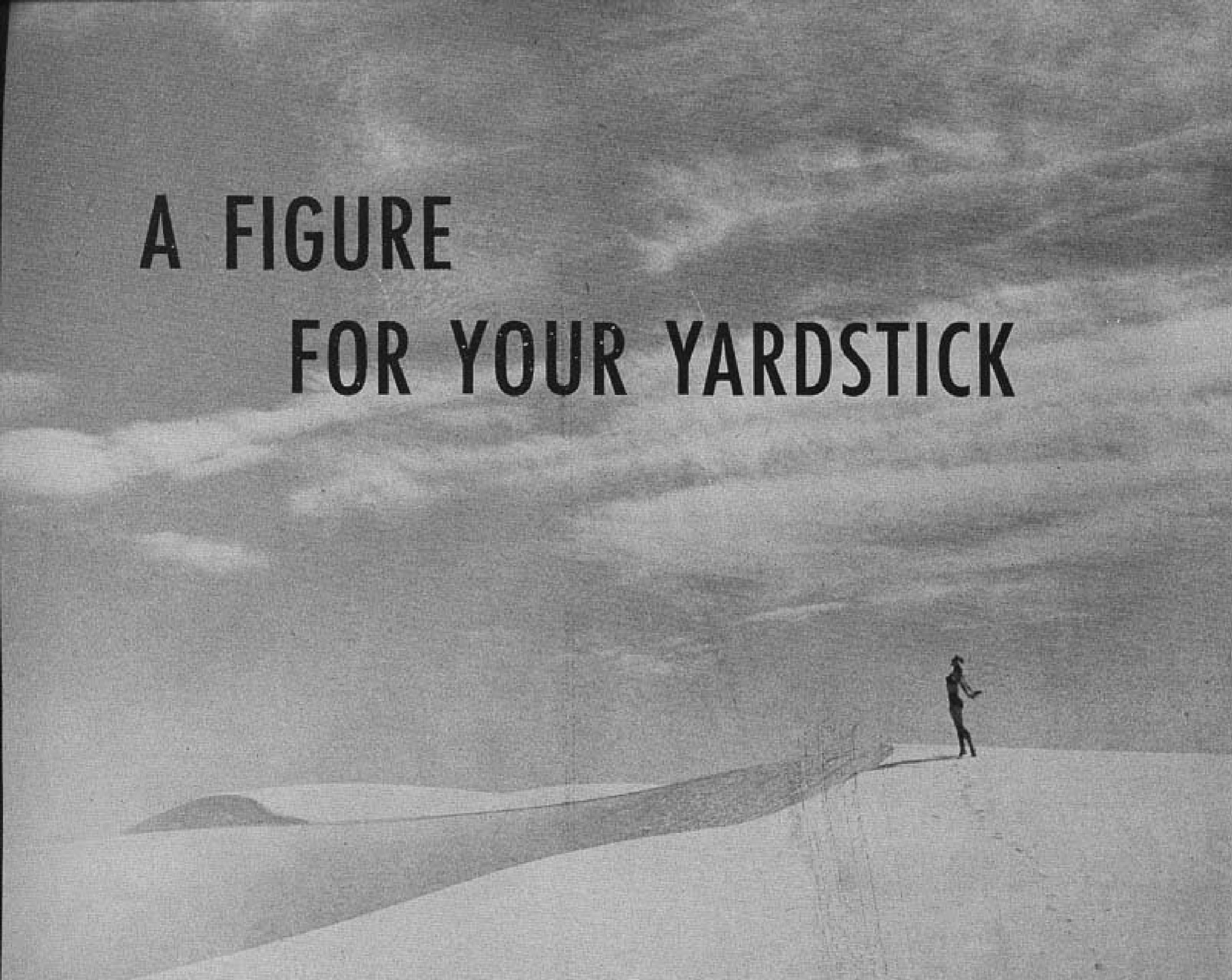
everyday things, and in the potential beauty of every object. If he has that, I believe that he will find that it is, time and time again, the objects themselves that suggest to him the way in which they should be photographed. There are no hard and fast rules. He cannot expect continuous success simply from following a blindly romantic or ruthlessly realistic style. He has somehow to present the fashions as they truly are, but at their freshest and best, which is the only way the American woman of today wants to see them. This then is the history of a modern form of art—Fashion Photography.

—Horst

More than technical skill a creative or at least inventive mind is essential if fashion photographer is to make most of his subject.



A FIGURE FOR YOUR YARDSTICK



Desert scene would lack perspective without inclusion of figure, adding depth. Eugene Hanson photo.

DETERMINING SIZE AND DISTANCE IN A PHOTOGRAPH IS TRICKY UNLESS YOU PROVIDE A RULER THE EYE CAN AUTOMATICALLY USE!

By **Gregory Farnham**

LOOKING at the world through rose-colored glasses may add a certain aesthetic element to what you see, but it will not change the basic nature of what you see—a three-dimensional world of height, width, and depth. For with or without glasses, our two eyes see in perspective; we are able to determine size and distance.

Closing one eye presents a slightly different situation. We still see a three-dimensional world but our sense of perspective is impaired; we are no longer able to accurately judge size and distance. This is partly because our eyes are accustomed to working in unison, balancing and adjusting—the seemingly instantaneous act of perfect fo-

cus. When one eye takes on the entire "load" of seeing it is not able to function perfectly in all its intrinsic duties. However, nature, being the wonderful machine it is, will, in time, tend to correct this lack of perspective if only one eye is used constantly. Such is not the case with another wonderful machine, the camera.

The camera has only one eye. It looks into a three-dimensional world and sees height, width, and depth, but records only the first two. A photograph, then, will normally show everything but an accurate perspective.

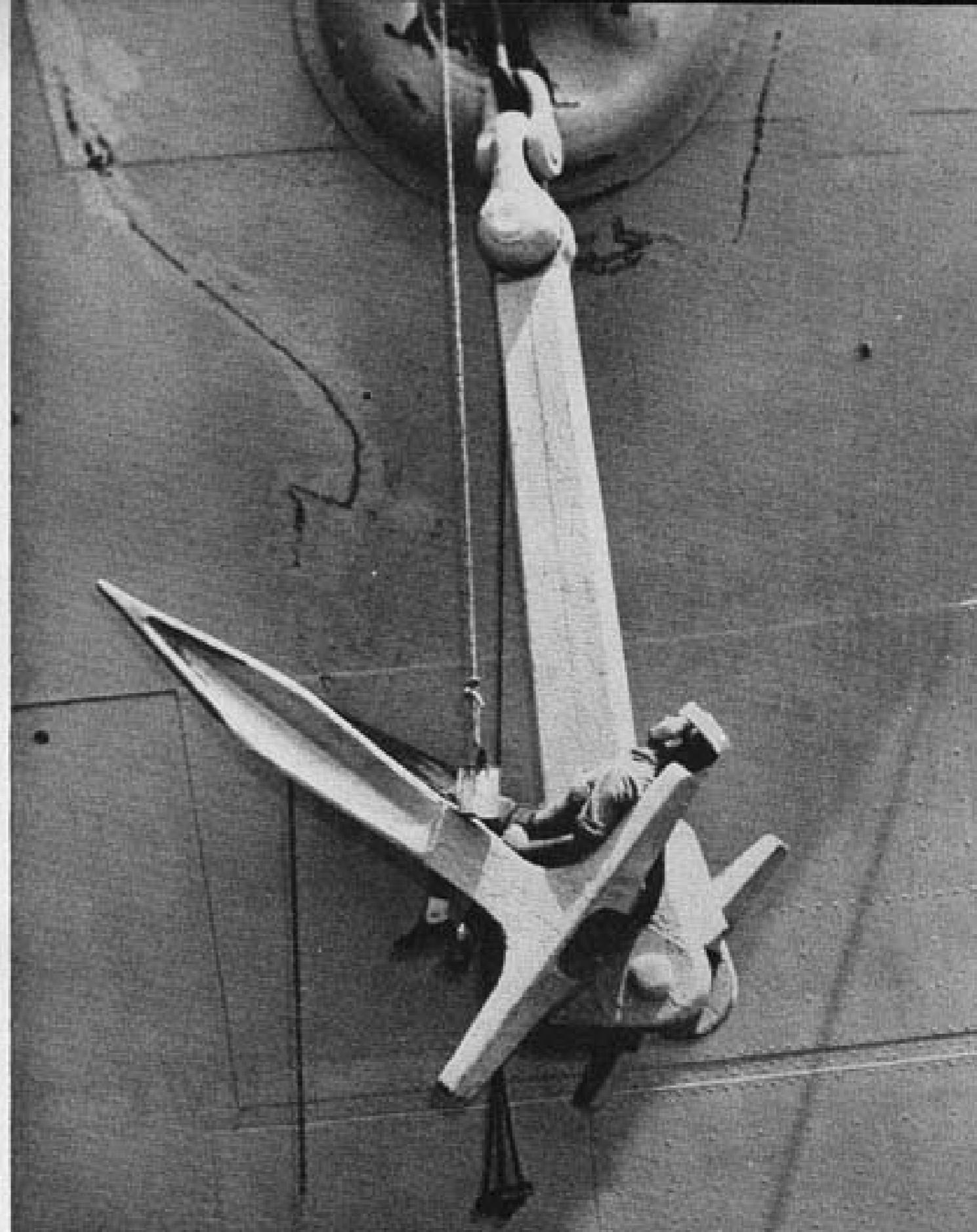
How then does a photograph, and more particularly, a photographer, show size and distance on a two-dimensional

plane? Since perspective—that third dimension—cannot be included as an actual thing it must be supplied in an illusory way by association. The photographer must provide a yardstick by which the subject or group of subjects in a given scene can be measured.

The best yardstick toward this purpose is the human figure. We measure everything in relation to man because man is something we are accustomed to and automatically use as a reference in determining size and distance. And, of equal photographic importance from the dramatic aspect, the human element adds more to a scene than would an inanimate object such as an automobile, which also could be used as a yardstick; man adds that little touch of realism and drama so important in photography.

The desert scene, opposite page, without the human figure would lack perspective. Distance between dunes might be an inch or a mile; adding the human element lends the necessary illusion of perspective besides injecting the dramatic note. Perspective then is a problem easily solved with a ruler—the human figure.

How ancient Syrians built Temple of Jupiter is enigma to modern engineers. Figure gives idea of size of ruins in Philip Gendreau photograph.



Sailor relaxing from his painting chores on an anchor "hammock" has humorous note, also adds size reference. Department of Defense photo from Acme.



Oregon Indian climbs down steel cable ladder from top of bridge to favorite fishing spot below. Angle of shot in Three Lions photo enhances perspective.

This is My Best...



J A C K H O W A R D

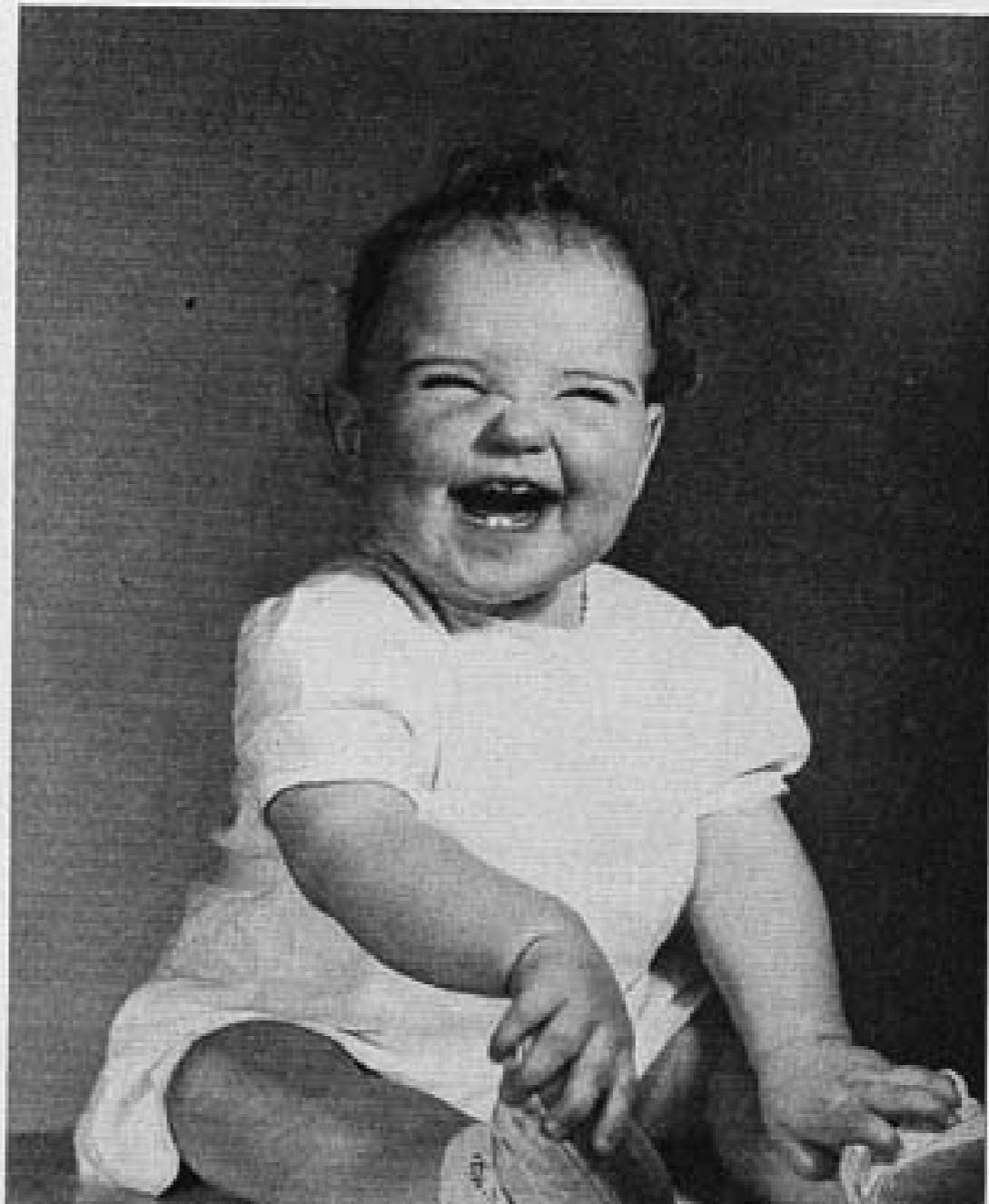
Before turning to photography as a career, Jack Howard worked on ranches, in coal mines, oil fields, and lumber camps. Since 1941 he has risen as a leading photographer with work published in many prominent photographic journals (among them, frequent contributions to ART PHOTOGRAPHY), and exhibits in the Museum of Modern Arts and major art salons from Los Angeles to London.

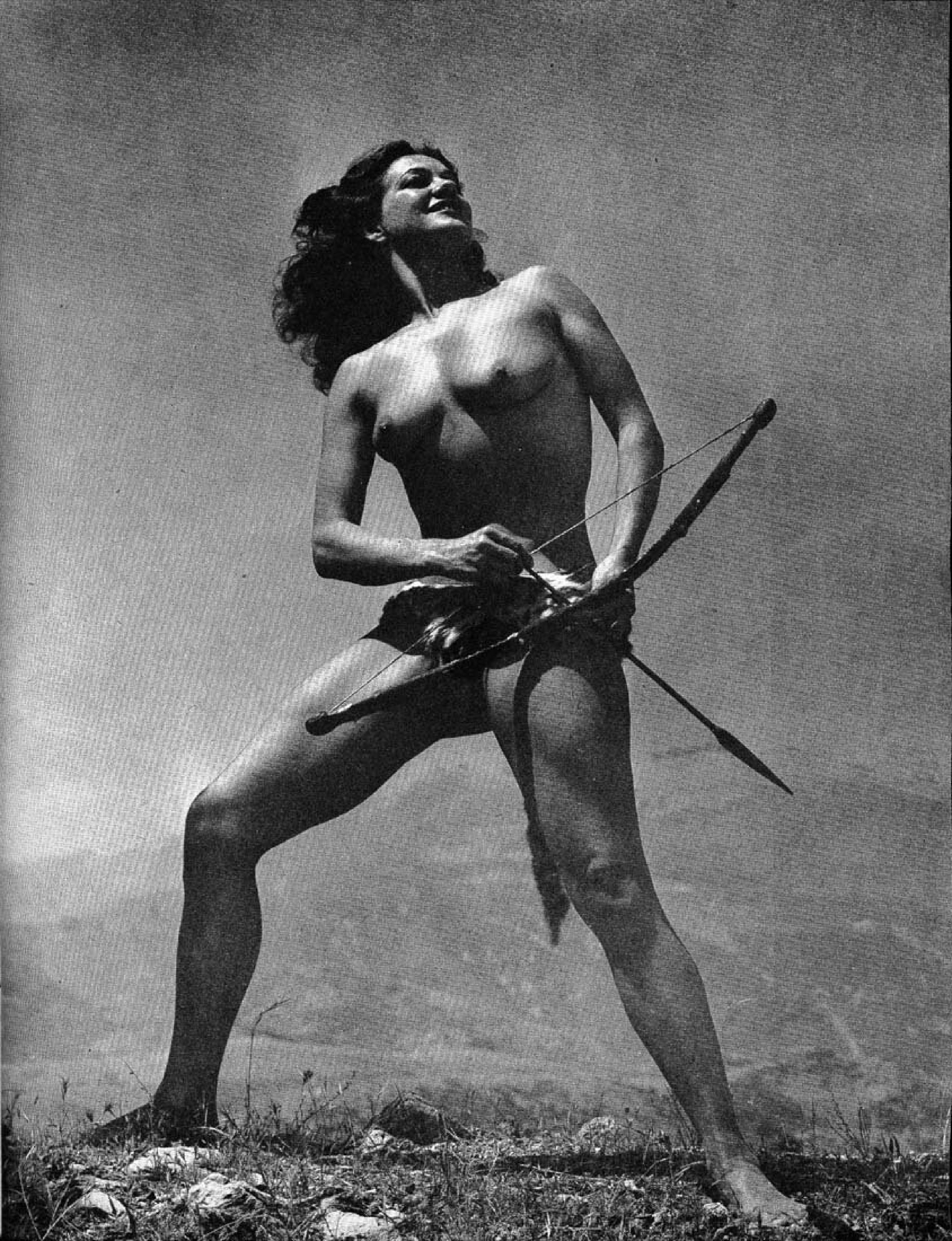
THE first of the three prints I have chosen as my all-time favorites is the photograph on page twenty-one which I call, "Amazon." I have always liked the impact of this print with its dominant mass areas of the S-curve and Pyramidic composition. It conveys to me a feeling of freedom and primitive strength.

I chose as my second favorite, "Button-Nose", lower right, this page. I think this photo shows the lack of inhibitions in children. If a child wants to laugh or cry he will do just that. This expression was captured at one twenty thousandth of a second by strobe light. That the

camera can capture spontaneity, instantaneous expression and action, recorded on film and paper to be viewed at a later date as evidenced here, is proof that this facet of space and time can only be shown via photography.

There never was, or will be, a piece of paper or canvas big enough to convey more than one dominant image at a time. In doing the musician portrait, lower left, I was trying to show "Fred Goerner" and not his cello. I used my lighting to convey a feeling of dominance to the subject of greater interest. These photographs, then, for the reasons stated are, I think, my best . . .







Skillful use of drapery adds fashion note to Studio Briggs study, above. Note how sidelighting models form, accents graceful body lines.

Using paintings as background, Andre de Dienes achieves glamour pose in true artistic sense, right. Note how highlights frame figure, help set theme and deepen perspective.

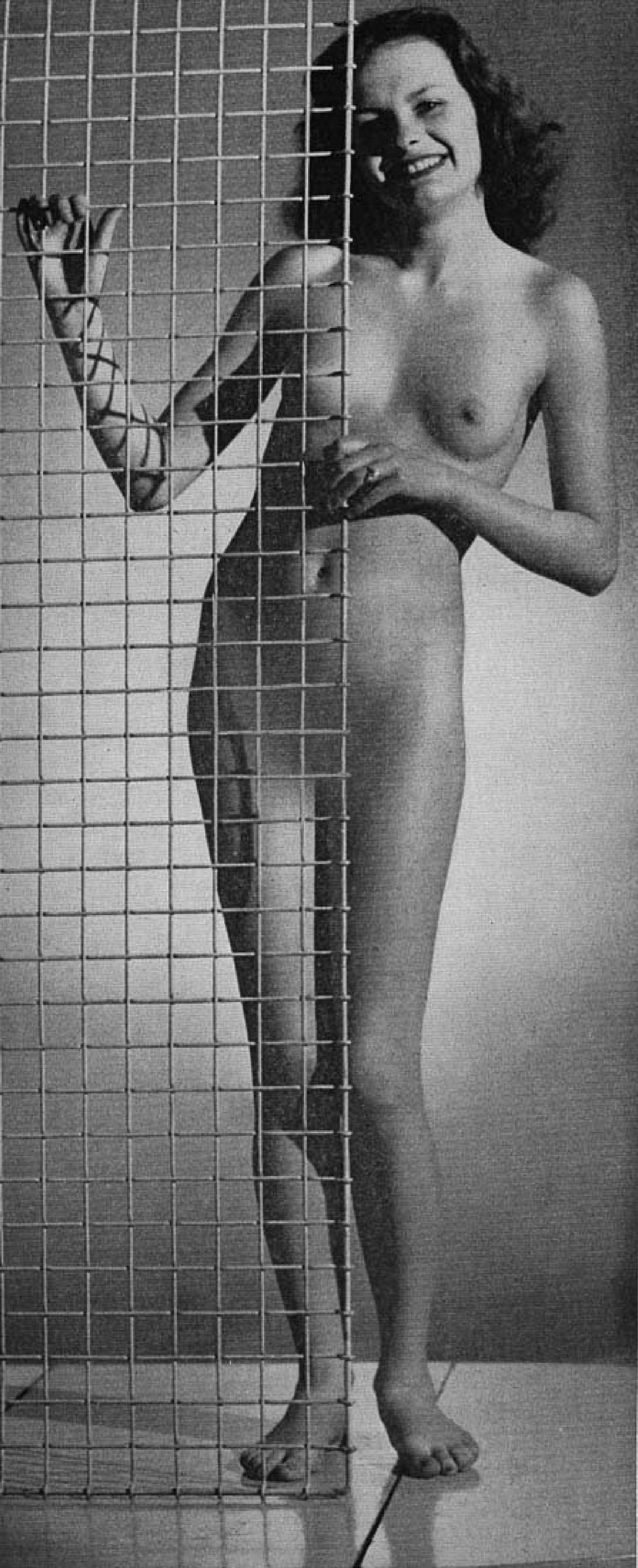
FIGURE studies, with or without props, must generally be confined to obtaining definition of body or muscular structure in the manner of the pose. However, the nude can be used, successfully, to express both a fashion and glamour theme. The fashion photographer uses his props skillfully to set a mood for the type of fashion picture he is taking for a given market. His lighting is so arranged that emphasis is placed upon the apparel of the model. In essence, the model is secondary; she must be charming and graceful, true, but it is the garment she wears that is the main attraction.

In the nude study the photographer may use drapery as a fashion theme, but purely toward the purpose of serving as a form modeling element. For unlike the strict fashion shot, the figure is the important thing; it must always be the center of attention, with

Figure

PHOTOGRAPHY





An unusual prop adds interest to figure study, should be used only as a supporting element to the pose. Turck photo from *Three Lions*, left, illustrates point, keeps figure prominent.

whatever props or background the photographer provides setting a particular mood and/or enhancing the figure itself.

This month's figure salon stresses the importance of theme setting with the nude figure. Note how a definite fashion theme is set in the photograph on page twenty-two. The prop and drapery key the theme, and the pose of the model carries out the idea, even to the carefully pulled back coiffure. Sidelighting presented the necessary highlights and shadows to model the form even in the draped lower torso. Note particularly how highlighting accents the long clean line of the model's leg. Providing a backdrop halo of light helps to round out the composition.

Glamour in the pure artistic sense is skillfully portrayed in the photograph on page twenty-three. Here the classic touch of the master painter is in evidence, framing the model in a graceful portrait pose. Utilizing actual paintings as a background helps set the theme, while keeping the lighting subdued except for the foreground brings both model and frame out in bold relief.

The contrast in figure technique is amply shown in the straight nude study on page twenty-five. Here definition of body and muscular structure is the sole theme. No props or background are necessary, and, indeed, would have been conflicting elements to the nature of the pose.

However, in conjunction with the straight theme of body definition, the still life figure study on page twenty-seven serves the same purpose but adds a distinct note of glamour in the classic sense. The mood is one of soft grace, and yet the pose stresses muscular definition. Note how the flat-footed stance emphasizes the body's strength, enhancing muscular and overall contours. Thus, themes in posing the nude may vary, but the figure must be dominant at all times.



Definition of body and muscular structure is sole theme of Andre de Dienes study, above. For this pose photographer wisely eliminated props and background which would have been distracting elements. Proper use of lighting strengthens clean body lines, models form.



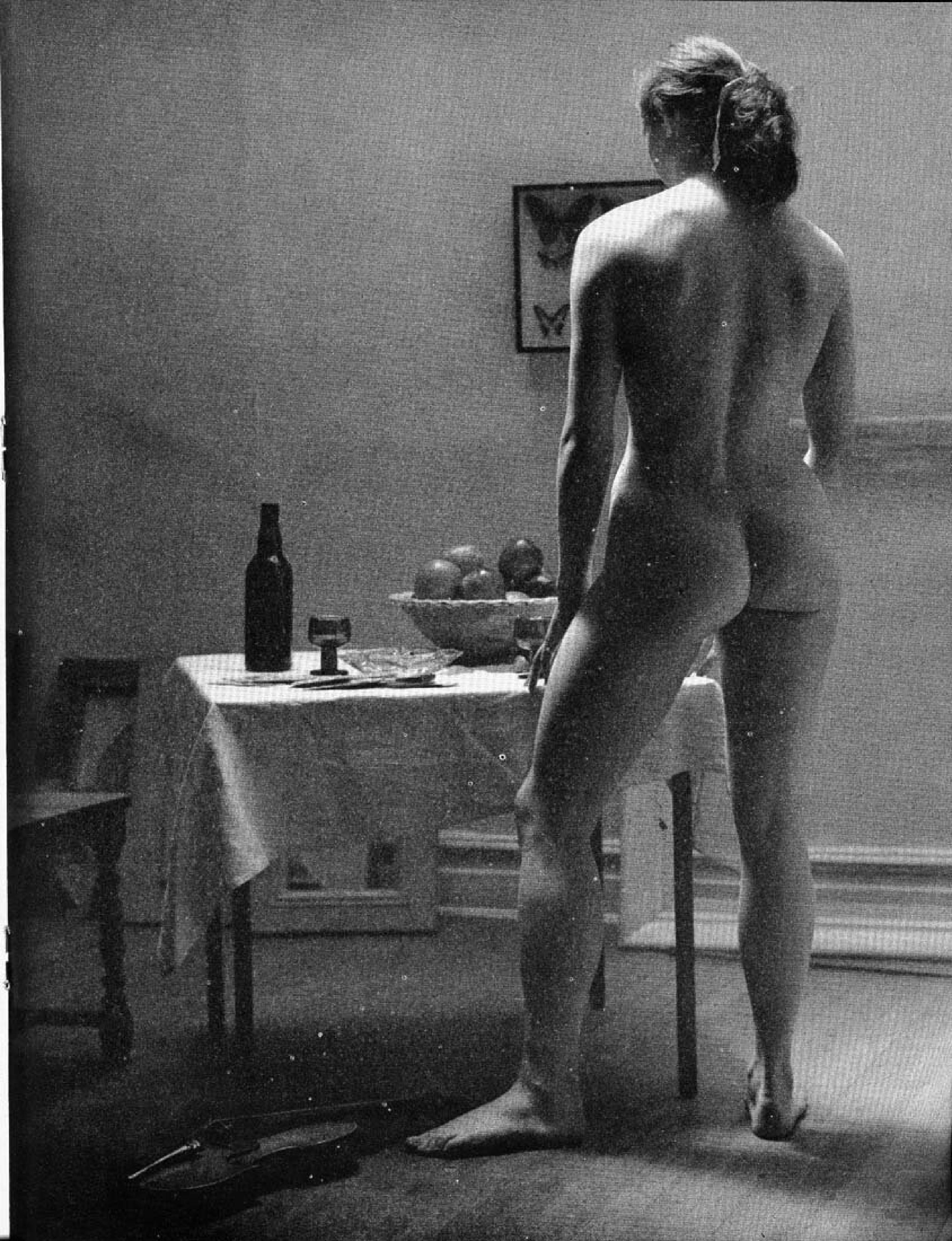
Fashion note in lighter vein sets theme of Zoltan Glass study from Three Lions, above. Outdoor shot with natural lighting adds realism.

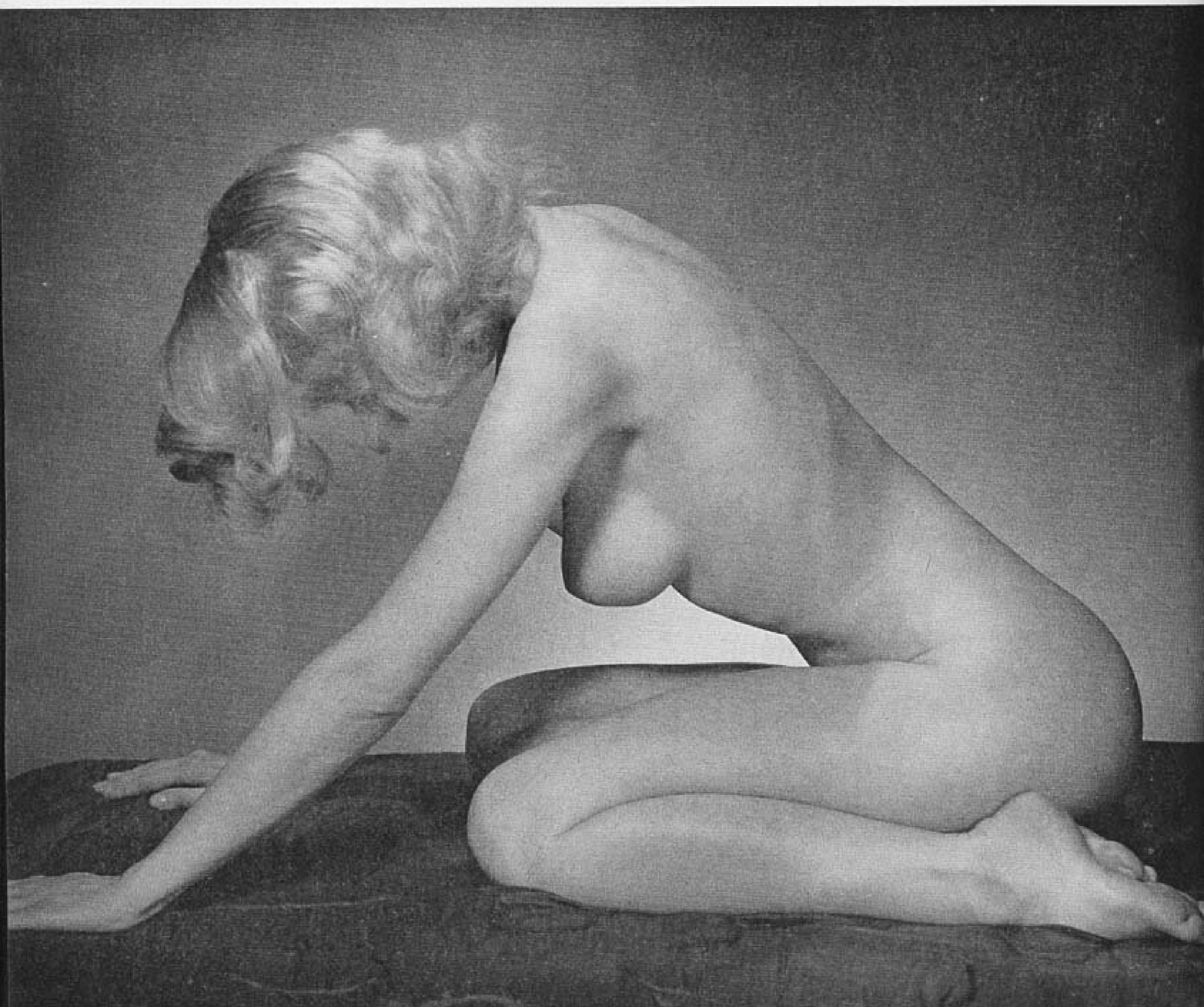


Vanity mirror lends depth to perspective in David M. Mills glamour study, right. Note careful posing of model to emphasize strong horizontal body lines in harmony with major props.

Glamour in the classic sense is theme of Andre de Dienes still life study, right. Mood is one of soft grace, yet pose stresses muscular definition by fixing attention on strong lines of the back.



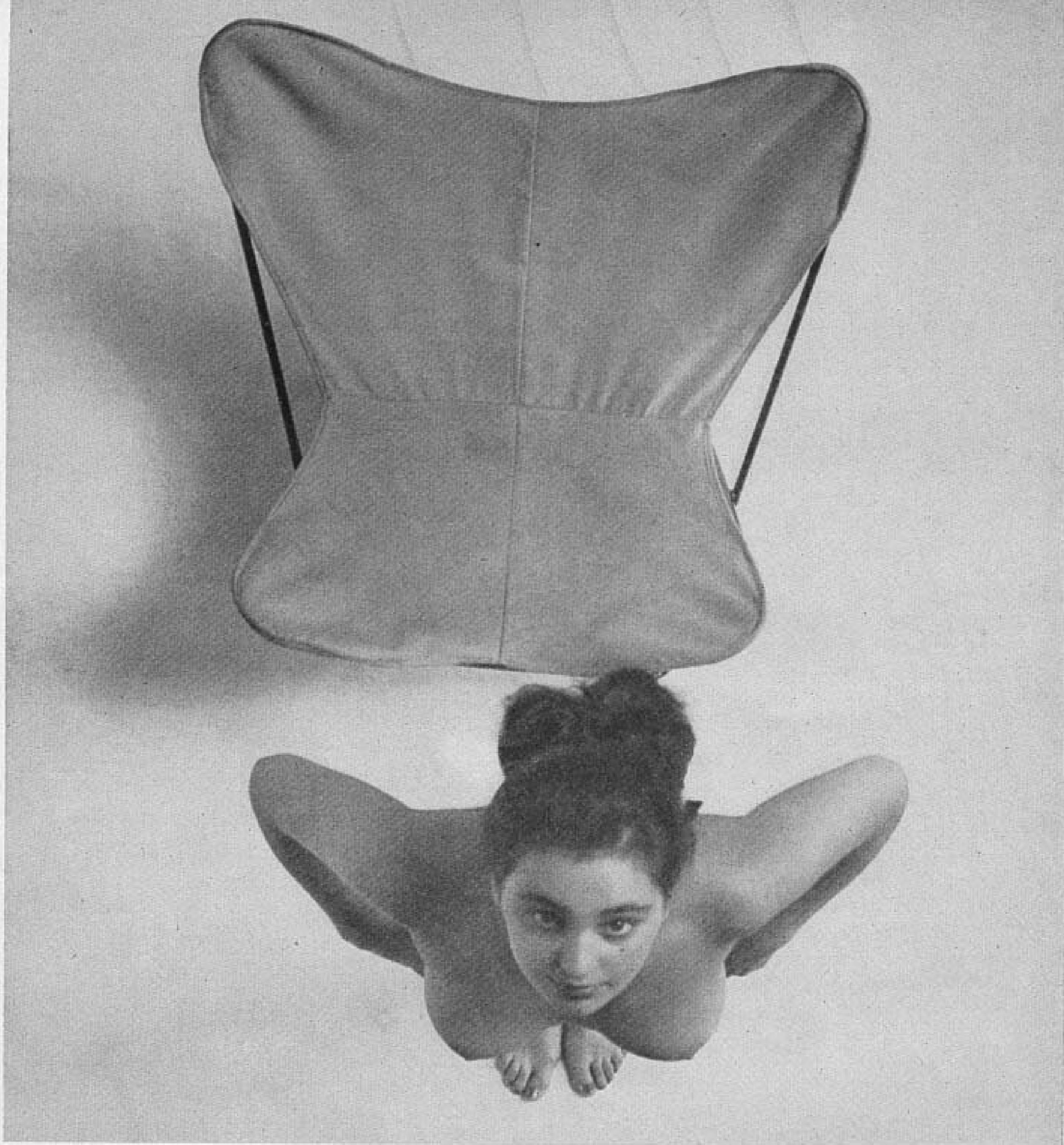




To accentuate flowing rhythmic body lines, R. H. Stansfield took special care in placement of his model's hands and feet. Note how pose injects strong triangular shape, accents sweeping contours.

Close cropping, as in Honjo photo, right, dramatizes torso, produces excellent body definition. Photographer's bold use of cross lighting creates wide tonal range with shadow areas strengthening composition.





Selection of "butterfly" chair as prop for series of figure studies gave Zoltan Glass unusual opportunity to combine harmony and rhythm. Overhead shot, above, shows artistic blend of design.



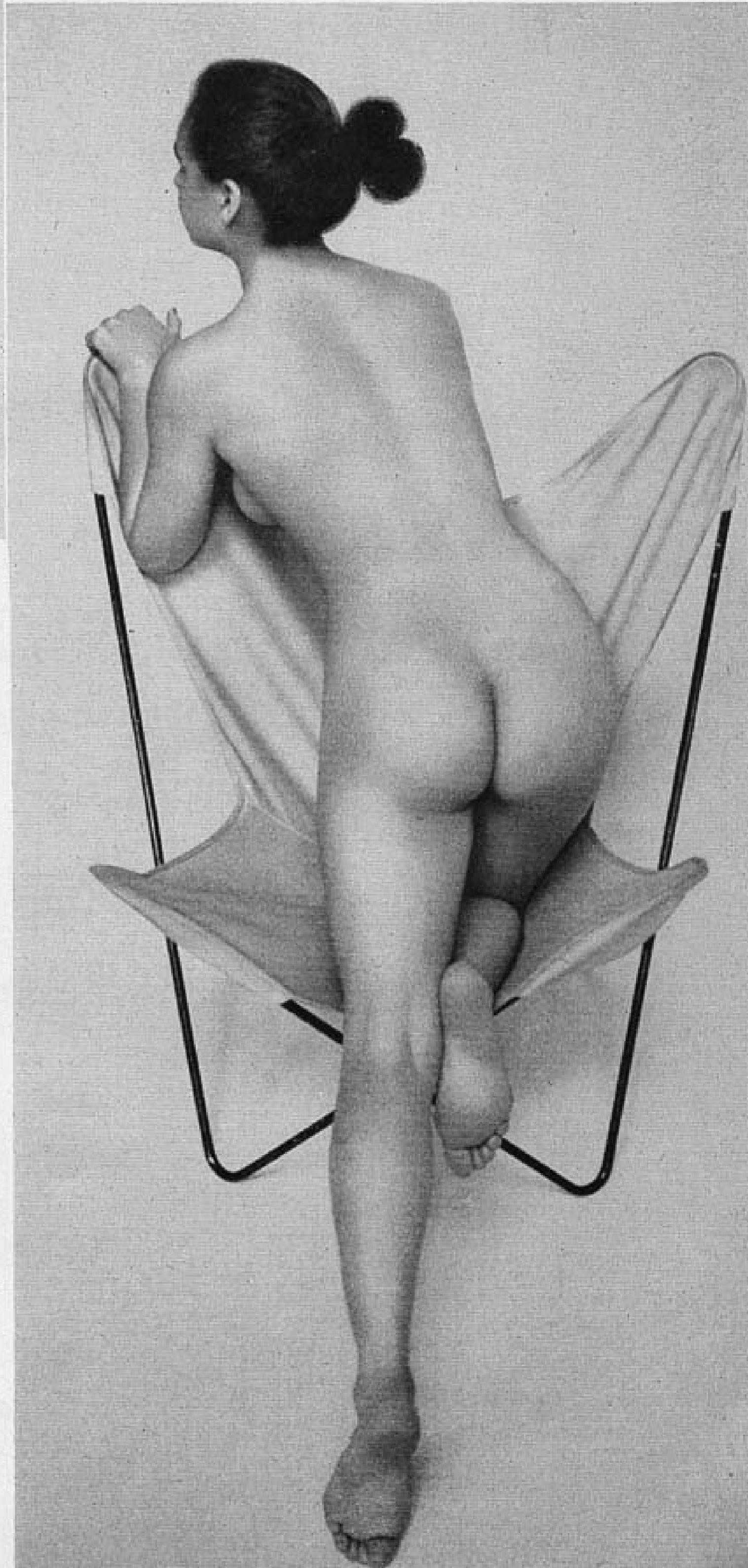
STUDIES IN COUNTERPOINT

PHOTOS BY ZOLTAN GLASS



Graceful sweep of chair's back complements smooth flow of body lines in photo at left. Note placement of model's arms and follow-through of prop.

In variation of back study, Glass emphasizes long clean lines of body in conjunction with severely straight lines of chair legs which act as frame.



IN classical music there is nothing more charming than the delicate interweaving of a harmonious melody in conjunction with the central melodic theme. Intrinsically, each of the melodies has its own charm, is capable of standing by itself; together they form a rhythmic pattern that is pleasing to the ear, each complimenting the other. This technique, counterpoint, is the added artistic touch—the wine that accompanies a gourmet's favored dish. And, it is much the same in another great art, photography.

Harmony and rhythm are two of the essential ingredients of a good nude study. The artistic photographer, in his intelligent approach to the nude figure constantly strives to incorporate these elements into each pose of model with prop. Zoltan Glass, long recognized as one of the great camera artists of our day, is expert in combining these elements in his photographs to set graceful, poetic moods.

Not the least of his photographic trademarks is an inherent sense of good taste in the proper selection of props to provide the counterpoint



ART Photography
PHOTO FEATURE

Counterpoint becomes skillful blend of model and prop in photo at left. Sides of chair follow body contours and create perfect triangle. Note excellent perspective pose achieved.

in the actual pose of his model. For this series of nude figure studies, Zoltan Glass chose a modern chair as his prop, called, apropos to its design, "Butterfly."

Glass's prop has sweeping lines of its own which are pleasing to the eye. When used as a counterpoint element in the figure study, the prop seems to blend in, become an integral, and yet withhold an individualistic part of the central theme, the nude figure.

This is because Glass was careful to accent the sweeping, rhythmic lines of the model, the delicate curves of the body fully complimented by the contours of the chair. Of course, the skill and imaginative flair of the photographer are the final criterion toward the success of each pose. Lighting must be expertly employed and care exercised in proper angle of shot. Zoltan Glass combines all these factors with an artistic hand to create graceful studies of the nude figure in counterpoint.

Again using chair as a framing device, Glass introduces fantasy element as "winged" back of prop joins with model to set a poetic mood.





Function of peace officer is similar world over but customs differ, as colorful shot of Egyptian desert patrolman illustrates. Ewing Galloway photo.



The local drugstore in Sweden is a chemist's shop identified by figure of bird or animal. In Arthur H. Dodds photo the pharmacy is known as "Mr. Bear's" shop.

IT'S THE CUSTOM!

BY S. M. TENNESHAW

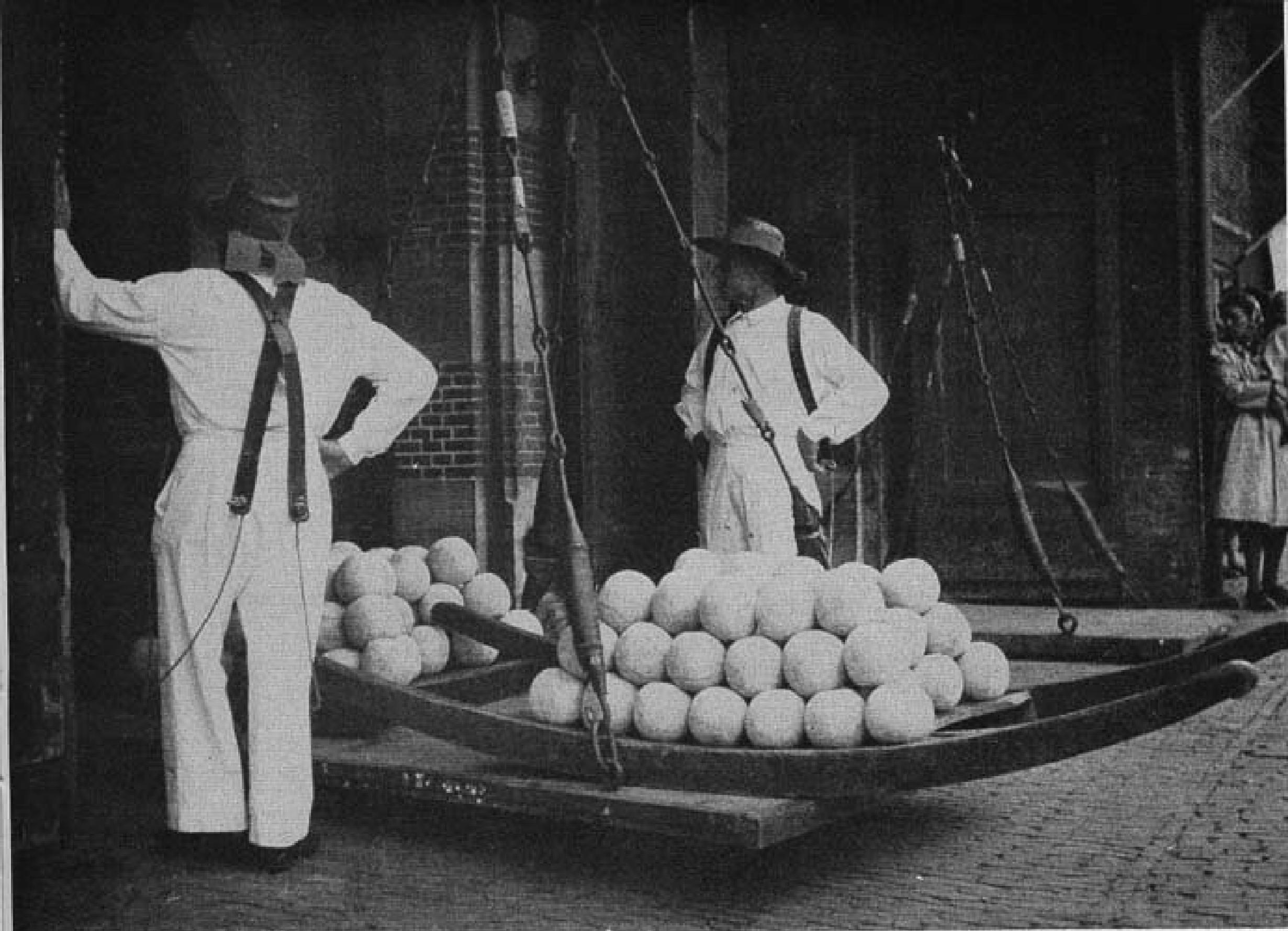
FOR GOOD TRAVEL PICTURES AVOID THE CUSTOMARY "TOURIST" SHOTS. SHOW A WAY OF LIFE—AS IT'S LIVED!

MOST every photographer, amateur or professional, gets an urge at one time or another to travel—to visit other countries and photograph interesting and colorful aspects of foreign living. Too often the amateur will travel and expend the majority of his film upon national landmarks, famed scenic views, or just any other general scene that comes to his attention.

The professional photographer knows better. For one thing, he remembers that he should combine business with pleasure. Since his business is selling photographs he stands a better chance of marketing his work if his pictures are out of the ordinary, showing facets of foreign

ways of life that are typical of each country, but not the usual stereotyped subject matter. Also, he knows that film is not always easy to come by outside the United States so he makes sure he doesn't waste his immediate supply on "tourist" shots.

One of the more accepted and preferred techniques in shooting foreign scenes is to create visual interest in a given subject through contrast. Generally, ways of living are much the same from one country to another—that is, there are law enforcement agencies, public means of transportation, pharmacies, newsstands, street cleaners, and a myriad other occupations and organizations such as we



Ancient weigh house is still used by merchants in some countries. Arthur H. Dodds photographed traditional custom in Holland. Note suspenders on porters, used to distribute weight of load.

have. The difference lies in the fact that customs change in each case. For example, our various state police patrol the highways and byways in modern automobiles with sidearms as their standard weapons. In Egypt the desert patrolman, such as you see on page thirty-four, upper left, rides a camel and carries a rifle. The general function of the two organizations is similar—to keep the peace and aid the distressed, but the custom in accomplishing this task is different. The clever photographer recognizes this fact and shoots a good human interest picture.

Photographic studies of urban life in foreign lands reveal some unusual differences in custom that the photographer should watch for. In Sweden, for example, the local druggist is a chemist, and his shop is identified with the statue of an animal or bird. As in the photograph on

Paris is always a subject of human interest shots. Paul Guillumette photo shows amateur artist painting girl as she models against picturesque backdrop of famed Seine River.





Music is a universal language, but instruments used to express it vary according to the country. Bagpipe player, above, typifies traditional Scot spirit in Graphic House photo.

page thirty-four, upper right, the "druggist's" shop shown in Helsingborg is known as "Mr. Bear's." This custom of associating chemists in Sweden with the animal kingdom has a practical purpose since it simplifies compiling telephone directory listings, and, from the proprietor's point of view, gives him a distinctive trade mark.

These are but a few typical examples of what the artistic photographer can look for during his travels. Of course, the success of any photograph, regardless of the interest of its

Local newsstands have always been a good place to browse. Vincenzo Balocchi photo shows Italian youth examining publications. Magazines are held on rope "rack" by clothespins.



Using time exposure and light from overhead street lamp, Milan Pavic shot human interest study of street cleaner in Zagreb, Jugoslavia. Ad posters provide good local color.

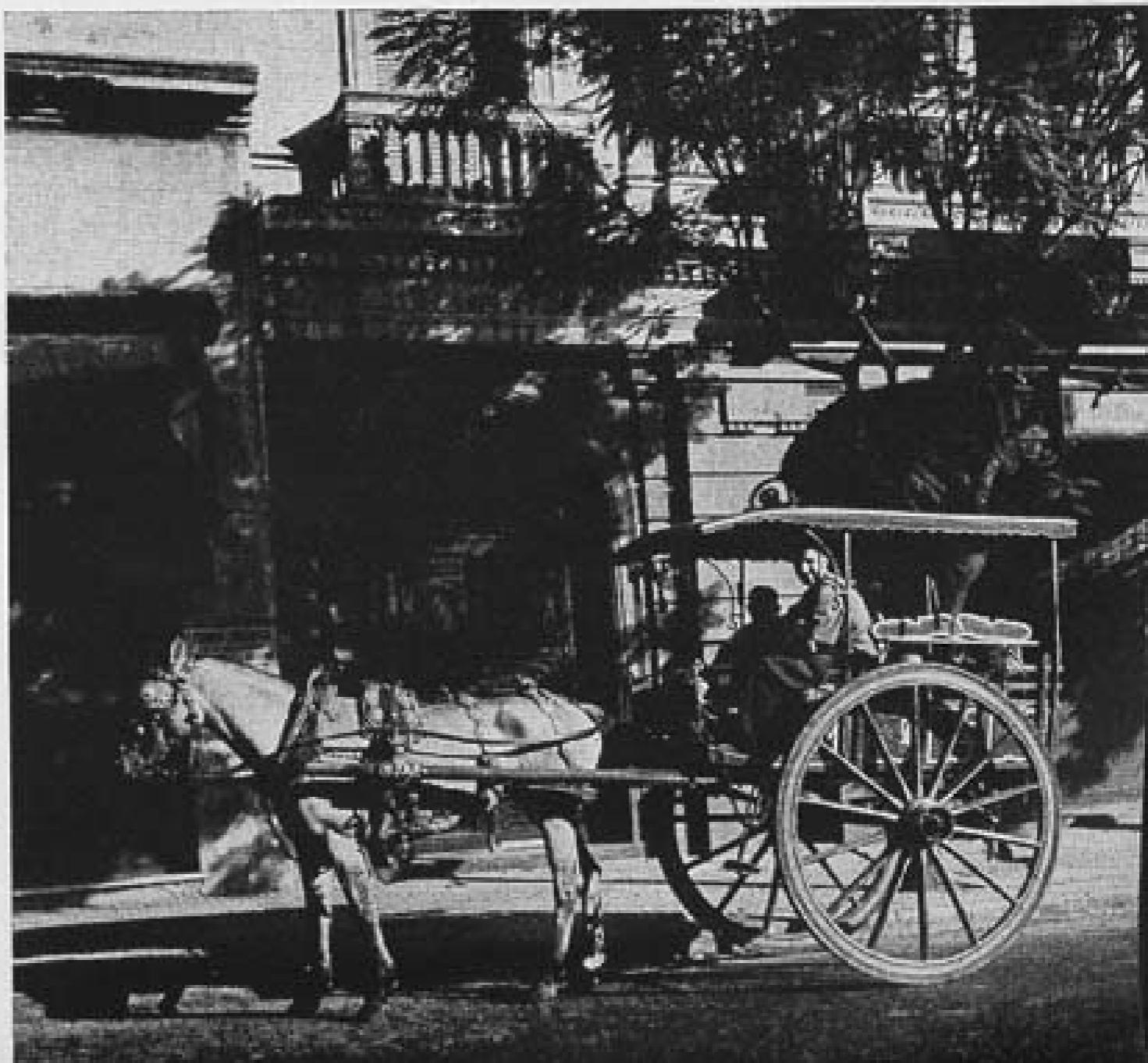
subject matter, depends upon the technique used in shooting. Careful attention must always be given to existing light conditions, utilizing them to bring out the best possible results. A good example of this can be seen at the right with the street cleaner shot in Zagreb, Jugoslavia. Since this was a night scene, the photographer, Milan Pavic had to depend upon streetlights for his time exposure. By carefully shooting his subject directly under a streetlight (note the shadows cast by woman and broom), he was able to make her stand out as the central subject with necessary highlighting for dramatic effect. Showing customs, then, makes for interest—the trick is in showing them properly. Remember this the next time you travel. Put your film to intelligent use; the resulting pictures will pay dividends—either commercially or in your scrapbook.

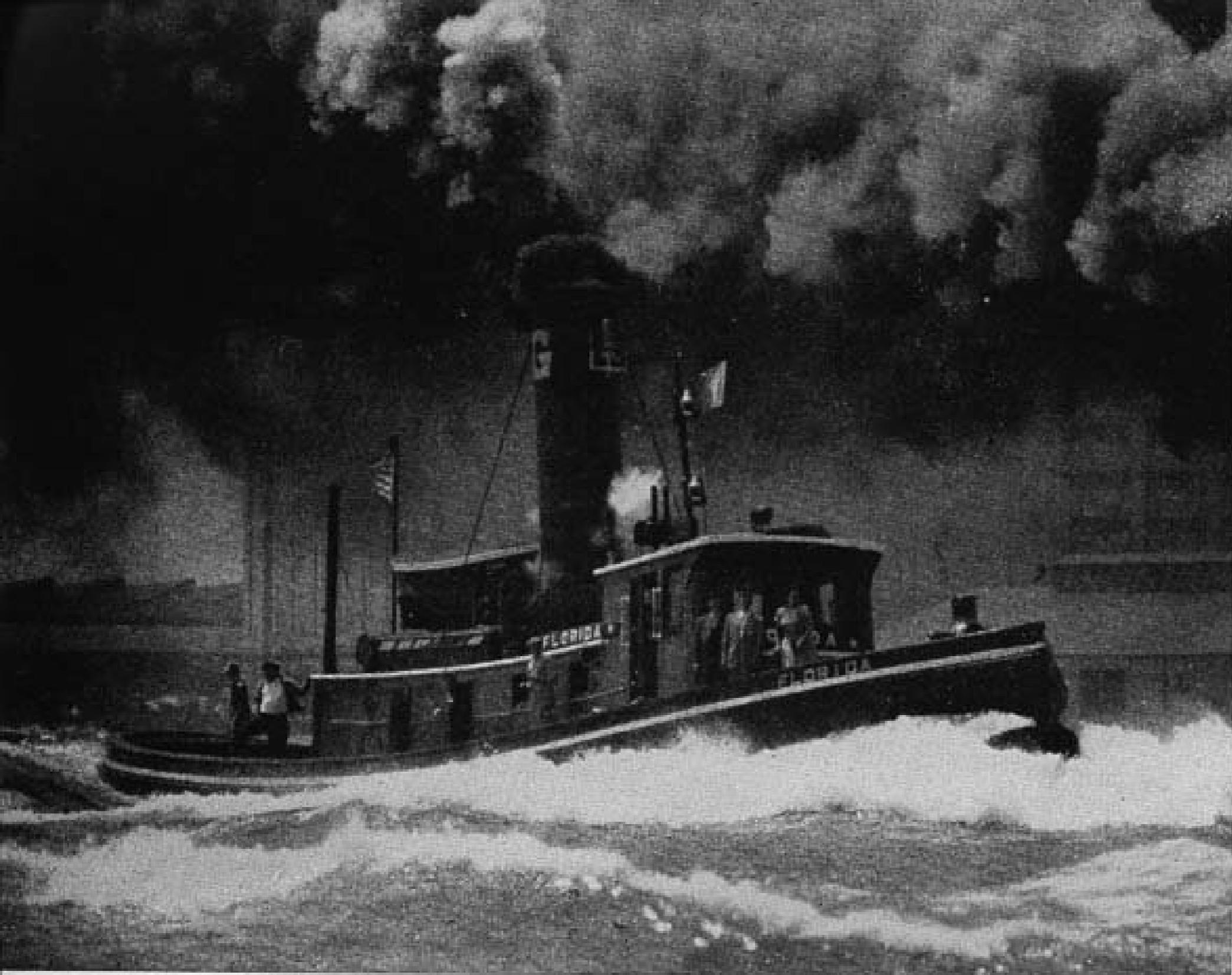


On the spot alertness gave John Edenbrow photo of 1900 model Leeds tramcar, put back into operation for English film. Car is not used today.



The milkman is an institutional occupation. Photo by Earl Leaf from Rapho-Guillumette shows old world charm of delivery wagon in modern Buenos Aires.





Under a canopy of dense smoke the steam-operated tugboat "Florida" churns waters of Detroit River in second annual tugboat race late last spring. To get more steam out of fuel, skipper poured oil on coal, thus the heavy black pall. Though boat above did not win race, dramatic picture resulted. Acme photo.

A P R I L

ART Photography

Salon

DRAMATIC PICTURES

IT can be definitely stated that any good picture should have dramatic quality. But trying to pin down the exact definition of drama in photography is no simple chore. A good portrait is dramatic if it shows character; any action shot is dramatic because it captures a split second of motion and holds it suspended for eternity; a scenic shot is dramatic if it sets or emphasizes a mood; a created scene, such as the montage on page forty-three, is dramatic because it tells a story—in this case one of heart-rending tragedy; and finally, even a still life can be dramatic, especially when it is an unusual subject, such as the gourd on page forty-four which lends an illusion of being something else.

Dramatic quality then is an elusive element; it can be defined and interpreted in a vast number of ways. The important thing to remember is that a good photo will have it. How can you tell? Simply make sure your pictures have eye-appeal, interest, and/or startling subject matter. Examine this month's salon for some excellent examples of many varieties of drama.

There is dramatic quality in expressions as character study at right illustrates. Shadows set mood in this Silberstein photo from Monkmeyer.

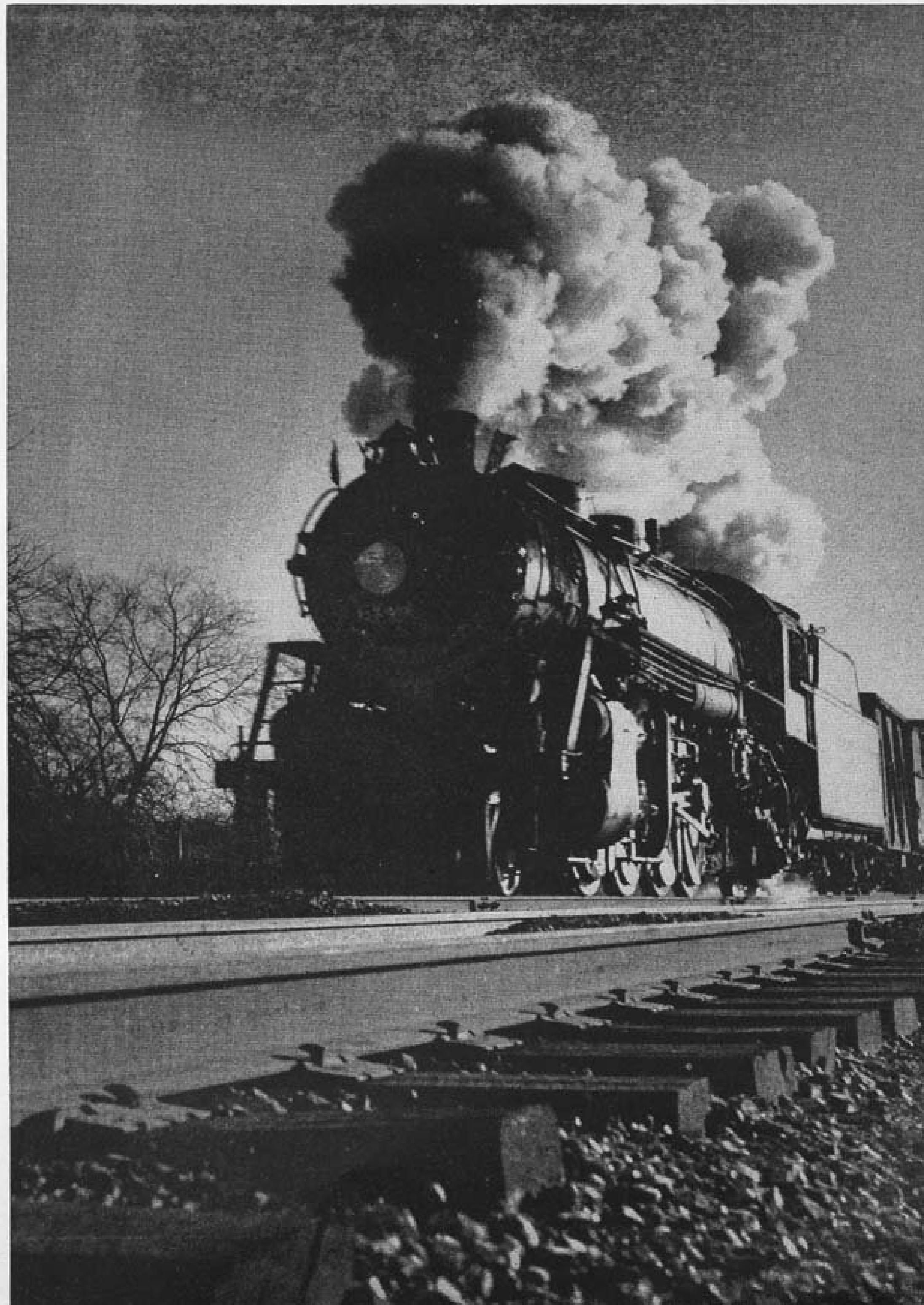




Fire has always been one of the greatest scourges mankind has faced. There is a great deal of natural drama, then, whenever men battle roaring flames. This is realistically portrayed, above, in Sid Latham photo from Monkmyer.



Billowing clouds of smoke streaming from locomotive stack are symbolic of power in metal monster man has created. Note how the photographer, Leon Cantrell, took low angle shot, thus emphasizing rugged ties and steel rails, giving further dramatic sense of motion to oncoming train.

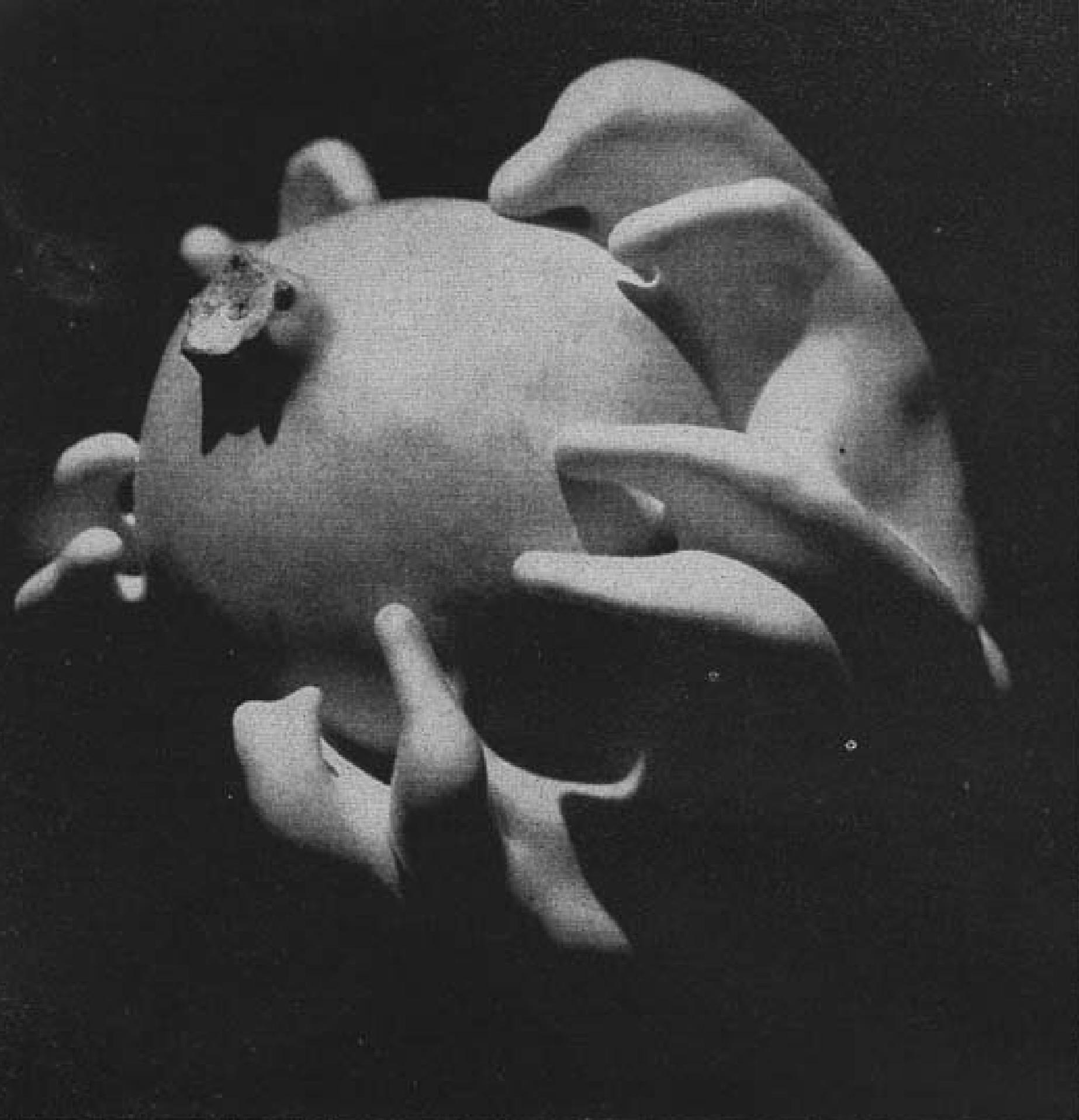




Ships underway at sea, whether men-of-war, commercial passenger boats, freighters, or a schooner such as above, always symbolize man's eternal quest for supremacy over nature. During tranquil weather there is grandeur in a sleek vessel ploughing through sunlit waters. A. Devaney photo.

Montage can be a powerful photographic element toward dramatic effect. The Martin Holm picture at right tells a forceful story of tragedy as an aged woman sees her home accidentally destroyed by fire, a bitter end to her life's work.





Still life pictures, such as this Watson from Monkmyer photo, left, attain dramatic mood through skillful use of highlights and shadow areas.

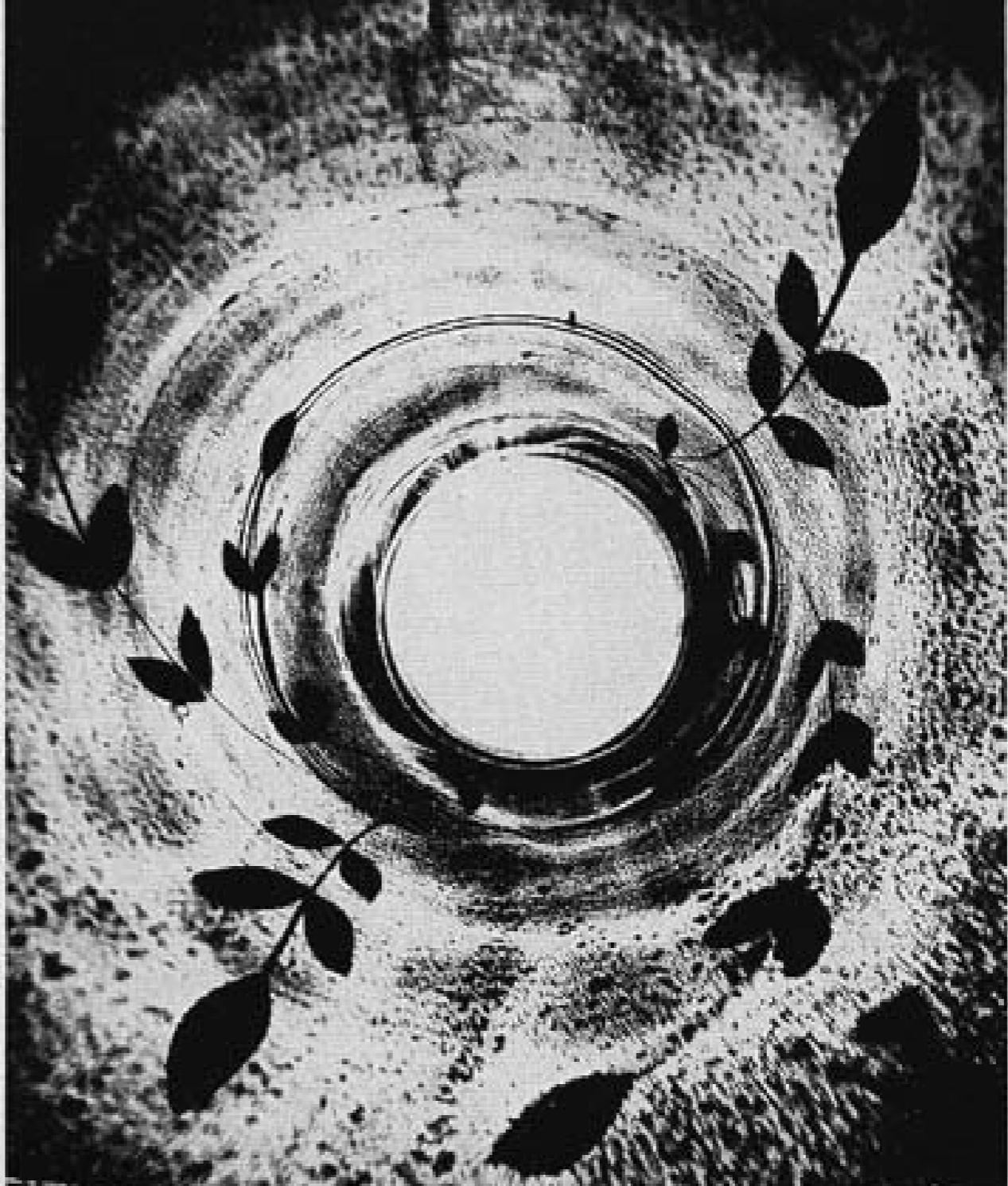
Men at work at precarious heights lend element of danger, as in P. F. Brady photo showing mast "clean-up" operations at San Pedro, Calif.



Natural drama in a scenic view can be enhanced with unusual situation. Sunset, seen from above clouds on Mt. Blanc, France, sets striking mood with light and shadows in Philip Gendreau photo.







First step in showing design variations was taken by actual photograph of glass, below right, on white blotter in darkroom. Next, above left, Rollans made photogram of same glass using contact paper of number 5 contrast. Then, right, photogram was shot on contrast film, negative print made.

PHOTOGRAMS... *darkroom magic*

PICTURES BY C. M. ROLLANS



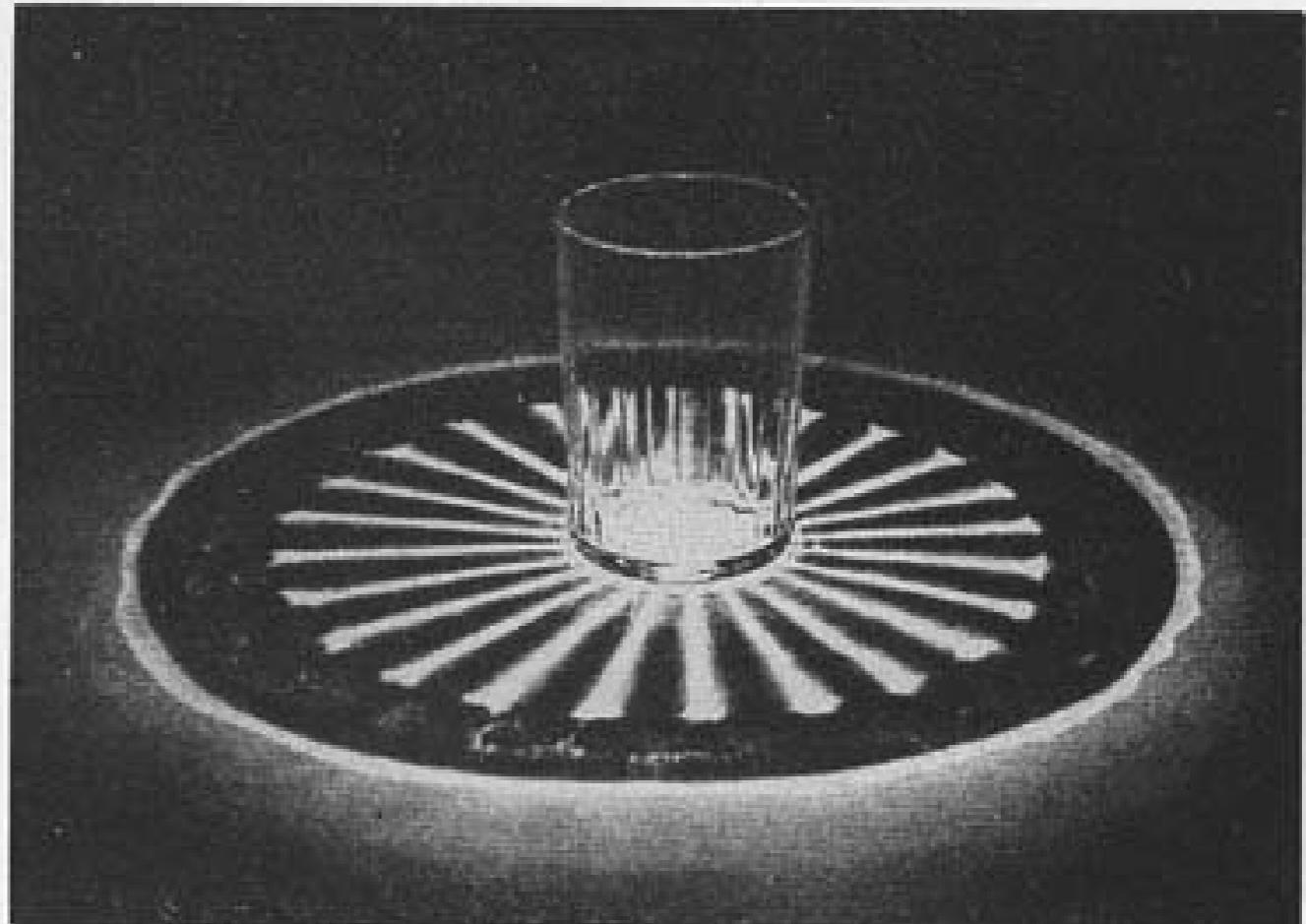
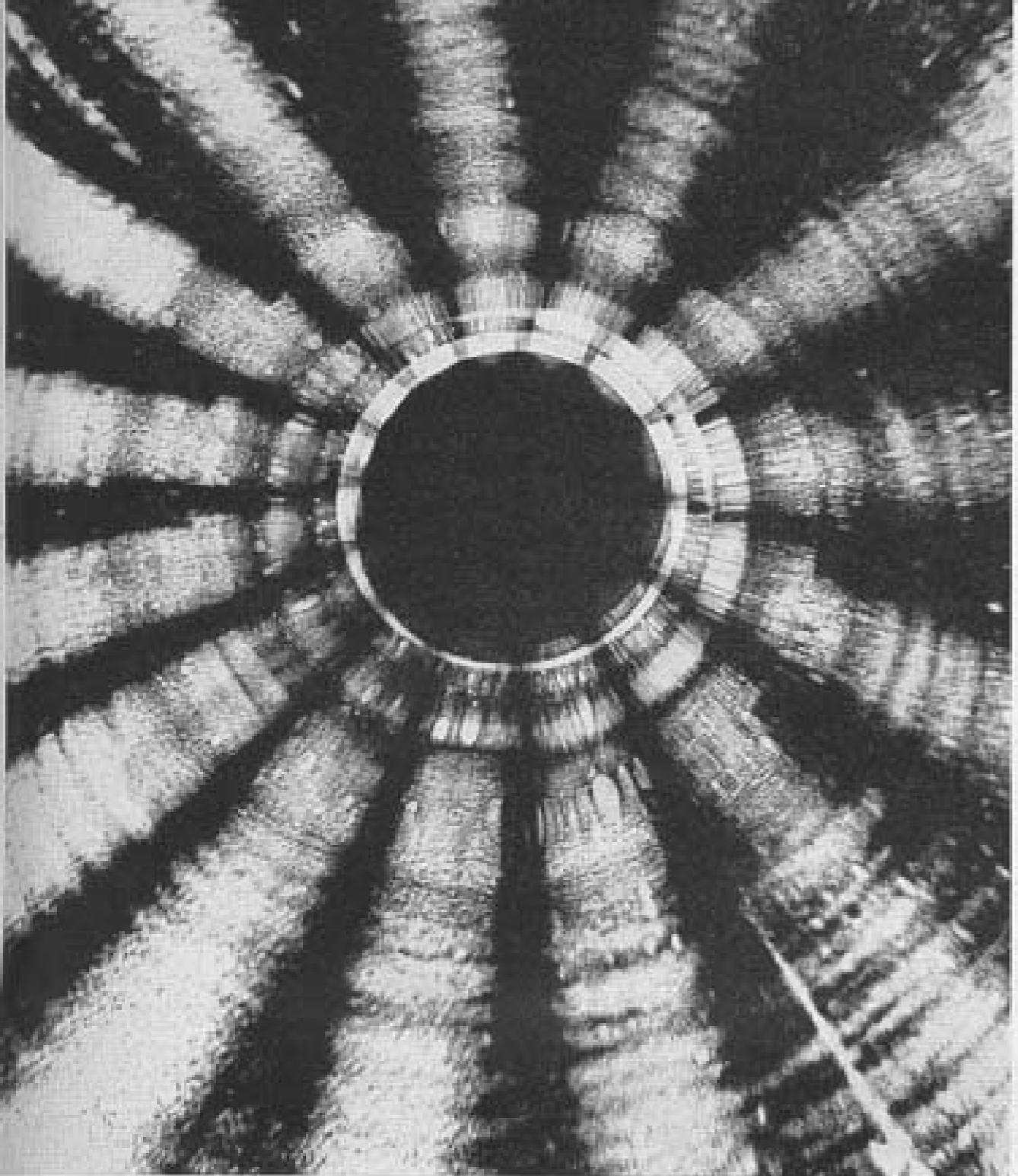
YOU will probably never win an honored place in a salon exhibit with a photogram—since this phase of photography is not considered generally as being an art. However, though the critics will belie the technique, the result is often quite interesting and in many cases actually artistic.

Photograms are a product of darkroom magic. Actually, the darkroom takes the place of the camera. The technique is fairly simple: placing an object such as a fork or glass upon a piece of printing paper, exposing it to light for perhaps five or ten seconds, and then developing the print in the usual manner. No skill in this? Not in the technique, possibly. But photograms allow a clever photographer to use his imagination and come up with

some striking studies in design.

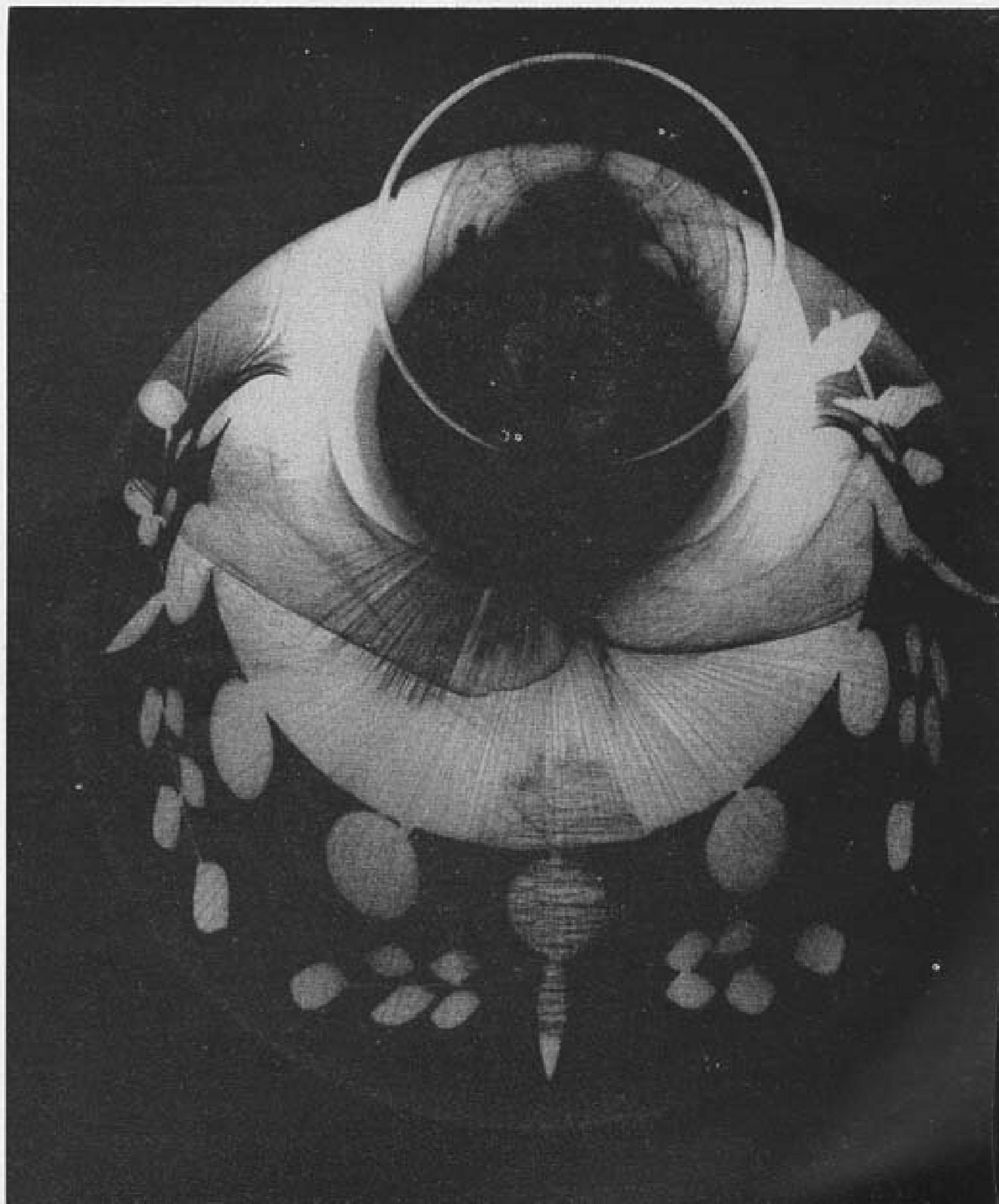
Take C. M. Rollans of Berkeley, California, for example. He started off by actually photographing the glass reflection, above, and was so intrigued with the design effect from actual photography that he tried using the same glass for photograms. One of the unusual results is shown in the picture, upper left. There is a definite feeling of vortex, and the leaf design is both striking and prominent.

The difficulty with photogram work is the lack of control the photographer can exercise. Results rarely can be duplicated, thus making each photogram a one-shot experiment. But artistic effects can be achieved, and that's the important thing in any phase of photographic work.



Rollans produced an interesting design study, above, by photographing glass reflection with automatic reflex camera on tripod by time exposure. Left, similar pattern is product of photogram of different glass on contact paper.

Photogram of sherbet glass, below, with light two inches above rim, creates a unique design. At right, same glass but light was raised to twelve inches and to one side. Result is two interpretations of identical subject.





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